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EDWIN BRANDT.

MIRROR INTERVIEWS.



Olga Nethersole.

The windows overlooked the Park. A panorama of trees and lake and fields, cut by winding walks and driveways, stretched away to the North, and became merged in a mass of green.

"I chose these apartments," said Miss Nethersole, "because they are so high. Don't you think the outlook is very pleasing?" Then Miss Nethersole, who may be said to be still at the outset of her career, and looking toward her harvest days as to a promised land, began to talk about her future.

"My part work," she said, "has been largely training. But now my apprentice days are over. The time has come for me to make a permanent impression with my art, if the power is in me. I feel that it is, but we shall see. My future work will decide the matter. As for my immediate plans, I shall remain in New York until the middle of May. Then I have a season of eight weeks in London and seven more in the provinces, and then will come rest, absolute rest, if possible. I have a very quiet little place not far from London, and there I usually spend my vacations, living as simply as may be, trying to be a child again in thought and deed, too—yes, even playing with dolls. But this summer I am going to seek some wild, untraveled spot in the Alps in Switzerland and breathe the wonderful air, so that I may rid myself of the cold on my lungs which has been bothering me most of the season, and become perfectly well again for my work in London during the winter. I intend to manage a theatre besides playing."

"Increase my work? Oh, I don't know; I practically manage everything now. You cannot expect that plane which you have matured by months of thought will be carried out with complete satisfaction by another, who perhaps has not given the matter an hour of consideration. I am a believer in the expression that if you want a thing done well do it yourself."

"I shall not come to America next year, although America has been very good to me, and very inspiring, too. Everything is moving—progressing—here. Everybody is working. This healthful activity has been like a tonic to me. It has opened me on a great front. I am willing to own that America has developed me. It has broadened my mind and improved my art. I think you are a very serious people—much more serious than Londoners. And yet you are more responsive to good work on the stage. In London, you know, the people who occupy the orchestra stalls do not consider it good form to applaud. After my first American tour I was quite disconcerted by this apparent lack of appreciation on the part of the people. I cared more to please. A chilling atmosphere seemed to come from those stalls. It was as if I had a bank of ice in front of me. At a reception in London I met an English actor who is very well known in this country."

"Don't you find American audiences cold?" he asked. "They are always in such a hurry to get into their wraps and leave the theatre when the final curtain falls that they seem to have no time for recalls."

"I had to be very careful in my answers, because I had become quite accustomed to recall in America. My ambition for the future is to spend at least half my time in this country. When I come over again, which will probably be soon after next, I want very much to play a Shakespearean role. Juliet is one of my favorite characters. She is a living woman to me, and so is Camille, whom I also hope to play when I come again to your shores. I am having written for me a new version of the play which I think will be more acceptable to the public than those now in use."

"My desire to play tender, girlish parts, like Juliet, would have caused some of my London friends to smile two or three years ago. The thought that any part in which I was at my best must have, as Mr. Pierson expressed it, 'a bit of the devil in it.' I was in great danger of becoming what is called in England a 'line actress.' My line threatened to be adventurous. But, happily, I have been able to get away, in some degree, from the woman with a past. Artistically this has been a great benefit to me. Playing on broad lines, for example, as in Carmen, adds to my facility in enacting roles which require finesse. I am enabled to see the latter parts in perspective, and can do deft and delicate with a more certain touch than would otherwise have been the case. As a general principle, the wider your range of parts the better is your art."

"I have myself played a good many characters since I began to act—let me see—nine years ago. My first professional part was Letitia Vinton in *Harvest*, a pretty play by Henry Hamilton. I was eighteen then, and the place of my debut was Brighton, the famous watering place. I had plenty of confidence when I went on, but the next morning, when I saw my name in all the papers, I was quite appalled. I realized that people were taking notice of me, and I became self-conscious. Not long afterward I appeared at the Adelphi Theatre in London as Ruth Medway in *Una Jack*. There is a wonderful confession scene in this play, and my friends and some of the critics said that I was a success in it. It seemed strange to me at first to feel that I was an actress. My family had never produced a player before. I was reared amid absolutely untheatrical surroundings, and hardly more than two years before my London

appearance I had not the remotest idea of going upon the stage. I was born in South Kensington and lived the usual child's life, although I remember that I had some rather large thoughts and strong emotions for a little girl. When I was about thirteen I was seized with religious fervor and determined to enter a convent. I went so far as to consult the clergyman who had confirmed me. He laid his hand upon my head and said:

"My child, it is better to live in the world than to flee from it; better to meet and conquer temptations. Therein lies true strength and goodness."

"I have never forgotten his kindly, impressive words and manner. They have meant much to me. After this devotional impulse wore off, I conceived a childishly romantic idea of marriage. I thought that the greatest thing a woman could do was to get married. My ideas on this subject have been somewhat modified and yet," continued Miss Nethersole, with a significant smile. "I still believe in marriage, particularly if you know a man who has been devoted to you for nine years. But never will I let marriage interfere with my career. That is the supreme thing in my life; I am trying to shape it always upward, that it may run on the heights."

"But to return to the past. I played the leading parts in *The Deacon's Daughter* and *The Silver Falls* at St. James's Theatre, London, in the Fall and Winter of 1888. I was Janet Prentiss in *The Pilgrim*, which was produced at the Garrick Theatre on April 24, 1889, and was Beatrice Selwyn in *A Fool's Paradise*. I was under the management of John Hare then. He brought out *La Tosca* with Miss Bernard Beale in the leading role. She suddenly became ill and at forty-eight hours' notice I, who had never studied the part, was called upon to play it. I was successful with *La Tosca* and Mr. Hare gave me evidence of his appreciation by the present of the words '*La Tosca*' set in diamonds. Mr. Pierson was at that time writing *The Second Mrs. Tanqueray*. He and Mr. Hare wanted me to play the title role. They both thought that the part, having a bit of the devil in it, would fit me exactly. But I was getting tired of adventures roles. I was afraid of becoming a line actress, so I left Mr. Hare's management. The thing I most regret about it was that I lost the opportunity to play before the Queen, which the company engaged a month or two afterward did. I was particularly anxious to appear before Her Majesty because I had met the Princess May who showed me of her interest in my acting and said that she would advise the Queen to command the company to act before her."

"During this period I was growing rapidly in skill. I was becoming less theatrical as my experience grew. I was learning that the expression of true feeling is not noisy but quiet, subdued and intense. Early in the Summer of 1889 I went to Australia. On the way I lost a very dear relative. When I began to act there I was hailed as a great emotional actress. 'Ah, yes,' I thought, 'but if you only knew the price!' and I think it is always so with art. It is chastened and broadened by the true and deep feeling which suffering imparts.

"I had made decided progress when I returned from Australia to London, and in 1892 I won in the part of Mercedes in *Agnes*, the most pronounced success I had then attained. I also, played the Countess Zicks in a revival of *Diplomacy* in 1892. But what I may call my triumph came when I played Sylvia in *The Transgressor*. The part was written for me, and suited me. For my portrayal of Sylvia I won ovation which has been itself an inspiration to me. It was in reference to my work in *The Transgressor* that Clement Scott described enthusiastic auditors in the pit as 'beach-wreckers'—an expression which is now current in London in referring to very demonstrative audiences.

"But these things are past. It is the future that concerns me. The longer I live the more I see to do and the more I want to do. If my life were summed up in one word that word would be 'effort.' If at the close of my career its stars can be told in two words, 'effort—accomplished,' I shall be content."

A MATINEE BY THE EMPIRE SCHOOL.

The fourth of the annual series of exhibition matinees of the Empire Dramatic School was given at the Empire Theatre last Thursday afternoon. Four one-act plays were presented. They were *Dick o' the Plains*, by Lettie Blair Parker; *Heroes and Heroines*, by Dolores Marbourg; *Sir Peter's Paradise*, by A. E. Lancaster, and *By Hook or by Crook*, by Alice Yates Grant.

The scene of *Dick o' the Plains* is laid in a Western bar-room, and the story gives Frank McGlynn an opportunity to do some clever acting in the part of a bar-room lounging of the plains. The second piece, *Heroes and Heroines* contained no vestige of dramatic force, and much of the dialogue was crudely suggestive, while the theme itself was bad taste. Archibald Hotchkiss and Teresa Ryan did probably as much as could be done with their mechanical parts.

Sir Peter's Paradise, called on the bill a comedy, is a clever sketch of the circumstances which are supposed to have led Sir Peter Teasle into the uncomfortable matrimonial alliance with Lady Teasle. Seymour Gee as Sir Peter was effective, Richard Britton was amusing as Mr. Mansie, and Edna Bonine as Jenny, with vivacity and charm.

The last installment of the entertainment, *By Hook or by Crook*, proved to be an excellent farce, dealing with life in the suburbs and the tribulations involved in catching trains and keeping servants. Verna Preston was good as Louise Lovett; Ella Feilmeier played the part of Virginia with spirit, and Marie Moore as Bridget proved herself to be a talented character actress.

"DIMPLE'S" BAD ASSOCIATES.

Maud Le Roy, the handsome young Ileian of Squadron A in *Miss Manhattan*, now playing at Wallack's Theatre, is the owner of the celebrated prize-winning poodle, "Dimple." A reputation for extreme fastidiousness has been "Dimple's" until recently. He has treated with fine scorn other dogs that have tried to escape an acquaintance. But, surprising to say, he has treated in a friendly spirit the overtures of a crowd of tomcats of questionable character that loaf about the fences of the back yard in which "Dimple" takes his daily constitutional. He is seen with them nightly, and Miss Le Roy is beginning to fear for his moral character.

STRANDED IN NEW MEXICO.

Chet P. Crawford, manager of William Morris's New York Theatre company, which opened at Kansas City, Jan. 31, is reported to have left his company stranded in New Mexico, with salaries unpaid. The company played a benefit enabling them to pay hotel bills and to send two members, Mignon Judic and Florence Willis, to Denver. The men of the company remained at Raton, N. M.

A STATEMENT FROM MARTHA MORTON.

Marta Morton denies absolutely the statement reiterated by one Lyman B. Glover, who writes on dramatic subjects for a Chicago newspaper, that A Bachelor's Romance, the play Miss Morton wrote for Sol Smith Russell and in which he is now appearing, "was stolen from a novel by the Duchess called 'A Little Rebel.'"

"I thought of publishing the paper which first published this false report," said Miss Morton to a Mirror man, "but on consideration decided that it was not worth while. There are very few successful writers who are not accused of plagiarism. I am paying no further attention to the matter except to emphatically deny the insinuations when they are brought to my attention. When I first heard of them I at once telegraphed to Mr. Russell to likewise deny them for me."

"I could not very well have received any ideas from the book referred to, because I had not even heard of it when I wrote A Bachelor's Romance. It is very possible, however, that there may be a resemblance, for the reason that my theme, that of a young woman coming into the life of a bachelor, is a very obvious and a very good one for either a novel or a play, and has been used many times."

"The Chicago writer makes the further statement that His Wife's Father, which I wrote for Mr. Crane, was taken bodily from a German play by L'Arronge without credit being given. Therein he displays his ignorance. The play was presented over a hundred times in New York, and upon every programme it was distinctly stated that His Wife's Father was founded upon a play by L'Arronge. I believe that this statement was not printed upon the Chicago programme, but this was an inadvertence for which I was in no way responsible."

"I am very particular in the matter of giving credit whenever and wherever it is due. Just now, for example, I am working on a play suggested by a novel by John Strange Winter called 'The Truth Tellers.' My play will be in no sense a dramatization of the book, and will be dissimilar except in name. Yet we have taken the trouble to secure the dramatic rights for all parts of the world, and shall certainly be careful to give full credit to the novelist for the idea upon which I have built my play."

EDWIN BRANDT.

Edwin Brandt, a portrait of whom is printed upon the first page of this number of THE MIRROR, is one of the most promising young actors upon the American stage to-day. As a favorite pupil of the late great master of stagecraft, Dion Boucicault, he displayed such admirable ability that only a few days before Boucicault's death that consummate artist said to him: "You'll get along, you'll get along!"

How well this prophecy has been fulfilled is shown by a brief sketch of Mr. Brandt's rapid advancement in his chosen art since the Spring of 1889. His first engagements included the rôle of Abraham Lincoln, with Dan Hart in *Between Men* (his first leading part); leading heavy with Oliver Doud, Byron, and with Frederick Bryton. During the latter term Mr. Brandt was more than once called upon to play the part of Mr. Bryton, whom he understudied. Leads followed in *Hans Across the Sea* and in *Name of the Czar*. Mr. Brandt played a bit in A. M. Palmer's original production of *Trilby*, and while at Los Angeles, was called upon to take the part of Wilton Lackaye's place as *Svengali*, which he did with success. Later, at Denver, it is told how Mr. Lackaye being late one night, Mr. Brandt, then just twenty-five years of age, played *Svengali* until the other actor arrived, and then gave way, no one in the house knowing that Mr. Lackaye had not played the entire performance.

Last year Mr. Brandt was the *Svengali* of one of W. A. Brady's *Trilby* companies, and this season he appears in the strong heavy rôle of Gesso Dobe, the villainous adventurer, in Carl Haswill's production, *A Lion's Heart*, which has returned to the city at the Star Theatre this week. In *Dobre*, Mr. Brandt's fine presence, splendid voice and natural art find ready expression. Mr. Brandt succeeds in carrying the expression of villainy to an extent to make the timid onlooker tremble for his own safety, and his closing scenes, wherein Dobe's dying confession turns the tide of the play, are strong and intense, stamping Mr. Brandt as an actor of a very high order of merit.

AN UNUSUAL SWORD CHIMBAL.

Arrangements have been completed for a mounted broadsword combat to be fought at Michel's Riding Academy in this city on April 20 between Jaguarina, the famous swordswoman, and Captain Xaver Grindsky for a subscription sum of \$1,000, the winner to take 75 per cent. The affair is under swell patronage, and the tickets limited to 300 are selling for \$5 each. Jaguarina, who will be remembered as a frail little girl in John Ellis's Cleveland stock company, has come to be perhaps the most powerful female athlete in America, and her long list of victories with the broadsword include the defeats of Sergeant Walsh, Duncan C. Ross, Captain E. N. Jennings, Eighth Irish Hussars, and Sergeant Owen Davis, Second U. S. Cavalry. She has met all comers for twelve years and has never been defeated. A match between her and Corporal Nelson K. High, champion fencer of the U. S. Army, will occur at Washington in June. Jaguarina weighs 103 pounds, and is 5 feet 7½ inches in height.

THE TENNESSEE CENTENNIAL.

The Tennessee Centennial and International Exposition, which will open at Nashville on May 1 for six months, promises to be a great exposition. Vassar Fair will be an attractive and interesting feature rivaling the great Midway at Chicago. A partial list of the attractions on Vassar Fair will be a giant see-saw, something new on the order of the Ferris Wheel; a Chinese Theatre, a Palace of Illusions, a Cyclorama of Gettysburg, a Haunted Swing, electrical wonders, a Cuban Village, a Venetian Canal, Streets of Cairo, a Chinese Village, a Scenic Railroad, a Vanderville Theatre, an Ostrich Farm, X Ray Machines, Edison's Mirage, and German and Colonial Homes with trained animals. Bellisted and Balleberg's Band from Cincinnati, with the famous Mexican National Band, will furnish music during May, and will be followed by Coster's, Victor Herbert's, and Inner's Bands.

HANSFIELD WINS ON APPEAL.

The District of Columbia Court of Appeals last week reversed a lower court's decision awarding to Mary Sanders Winters \$1,500 in her suit against Richard Hansfield for alleged breach of contract.

Don't make any mistake in booking Johnson, Pa., Johnson's Opera House the popular house. We're plenty good time open.

GOSSIP OF THE TOWN.



Hattie Wells, the pretty and accomplished toe-dancer, now with Hoyt's *A Black Sheep*, has been a member of that company for the past three seasons, and her remarkable acrobatic dance with Otto Harlan has never failed to evoke enthusiastic applause. Miss Wells is one of the most graceful of toe-dancers, and introduces a jig and a waltz as novelties in this line of the terpsichorean art. She has an offer to continue next season under Mr. Hoyt's management, but has not yet definitely decided to accept. Miss Wells expects to appear during the summer at the vaudeville houses.

Joel Marks has bought of Lillian Lewis and Lawrence Marston the comedy, *Hetty, Sam and Others*, for New York production in May.

Mrs. Agnes Booth is visiting in Boston.

Sidney Armstrong is traveling for pleasure with his friend, Mrs. Edwin Wallace-Hopper.

Harry Paulson, the London comedian, is to try his luck in Australia, where he is going for a five-to-two-weeks' engagement.

Evelyn Palmer has returned to the city. She has met with flattering success as Euid in Mr. Barnes of New York.

George F. Hosbrouck and Mrs. Elisabeth Weston were married at Syracuse on April 5.

Deanton E. Hemsworth and Angelica Alves were married at Flushing, N. Y., on April 5.

The *Topsy Turvy Town* will be the name of the summer review at the Casino.

Fanny Alward, whose death was recorded in THE MIRROR, was the wife of L. J. Hall.

The Amherst College Glee, Banjo, and Mandolin Club played to a large audience at Carnegie Lyceum on April 5.

W. A. Whitecar and Laura Almonino commenced yesterday a Spring and Summer season in The Great Northwest.

Herbert Millward is playing the part originated by Odell Williams in *The Heart of Maryland*.

W. T. Carlton and Jeannie Winston will commence a tour at St. John, N. B., next week, heading the Carlton Opera company.

Wright Huntington has won many honors with the Gill n and Neil stock company at Denver. His recent performance of Joseph Holland's part in *A Social Highwayman* was very highly praised by press and patrons.

Margaret Lee, who has played ingenues with success in the Savoy stock company in Lowell, Mass., this season, and was in a Philadelphia stock company last season, has been engaged by Augustus Daly for The Geisha company.

Louise Merville has closed her season with The Woman in Black, under Jacob Lit's management, and is at her home in Yonkers.

Charles Arnold, who toured America in *Hans the Bootman*, was announced to present a new play, *Captain Fritz*, in London, on March 29. Mrs. Arnold (Dot Frederic) was cast for the ingenue role.

Chamcey Glick will not play this week. The Fourteenth Street Theatre is closed, and will reopen Easter Monday. Manager Phou's play, *Sweet Innacarra*, will probably run out the season. Its one hundredth performance will occur on April 26.

The Cherry Pickers rest this week to reopen at Cincinnati, April 19. Its season will close at the Grand Opera House in this city on May 8.

George Buckler will soon close his road company and return to Washington and Baltimore to complete arrangements for the opening of his Spring and Summer stock seasons at the Grand in Washington and the Holliday Street Theatre, Baltimore, May 17.

Jane Chamberlin, daughter of Emily Thorne Chamberlin and the late John Chamberlin, will shortly make her debut as an actress. Miss Chamberlin is petite and pretty and possesses a finely trained soprano voice. She is a niece of the lamented Charles R. Thorne, and is said to inherit the dramatic ability of the Thorne family.

Ethel Norcross has left The Wizard of the Nile to join Katie Emmett.

J. H. Mackie and his Grimes's Cellar Door company have been resting in New York, and will resume business Easter Monday.

IN OTHER CITIES.

BROOKLYN.

BROOKLYN, April 10.
The only new feature in town for the week has been David Higgins' At Piney Ridge, recently successful at the American and the Academy of Music across the river. This play was produced at the Columbia on Monday, and has been witnessed by houses of his size, confirming the London period. The honors have been divided between Harry McIntosh, Mrs. McKee Rankin and Georgia Waldron. Mr. McIntosh, as Jack Rose, manifested courage, manliness and awkwardness in a combination strongly suggestive of the role he assumed when in support of Mr. Cross last season. Mrs. Rankin's Dagnam, the Octopus, held the attention of her audience, and though played upon conventional lines, was interesting and received deserved applause. The Comedy of Miss Waldron has been highly commended by the local press. Cindy was given with a nervous and magnetic force that bespoke a notable distinction for Miss Waldron in the future. The Columbian will remain in darkness during Holy week, to be reopened on Easter Monday with the Carries of Olga Katherole.

A continuation of A Contented Woman at the Montauk has witnessed no diminution of business. Mr. Hoyt's play affords an evening of pleasant diversion, but is not likely to attain any such longevity as that reached by many of his other money-making skits. Mrs. Hoyt as she now appears is very much like Ada Rehan, as that actress was when Daly's Theatre was opened in 1879 and thereafter, the reading of her lines, inflection of voice, pose of the head and by-play being almost identical. Mrs. Hoyt's display of beautiful gowns has elicited admiration and discussion among the gentler sex. Colonel Slim looks for a repetition of the same large business throughout. Mrs. Leslie Carter's two weeks in The Heart of Maryland, beginning on Monday, that was enjoyed by her here last November.

A welcome change at the Park was the return of the establishment to a high grade attraction on Monday, when Theodore Hamilton was again seen there as Pudd'nhead Wilson. This is the third engagement of Mark Twain's interesting drama on that stage. Since it was last done here several changes in the cast have been made. Ada Dwyer now being Romy, Arnold Daly is yet named on the house bill as the impersonator of Chambers. Mr. Daly, whose charming and impudent work as the supposed slave boy was superior to that of the originator of that role and remains a delightful recollection, is no longer with this organization, and has but recently successfully originated a characterization the exact opposite, in a new play now on tour with a well-known star. The retention of Mr. Daly's name during the present engagement was an injustice both to him and the new exponent of his former part. Messrs. Palmer and Knowles will next offer the popular comedian, Joseph Hart, in a fresh novelty. The Terrytown Widow.

Jesse W. Raegan in The Bells of Shandon has not turned away any late comers during the week at the Amphion. An old John J. McGinnis' play had already been seen, first at the Bijou and later at the American, the somewhat meager attendance is thus explicable. The Amphion will keep closed doors until April 19, when Joseph Hart will come over from the Park.

Kate Claxton has had no cause for complaint regarding the reception of The Two Orphans at the Bijou. It is now just twenty-two years since L'Emery's famous play was first seen in Brooklyn. At about that period Mrs. F. B. Conway was in the habit of producing at her Brooklyn Theatre on Washington Street all of the successes scored either at Daly's or the Union Square. Such old-time favorites as Divorce, The Gomma Cross, Free-Fran, and Led Astray were brought out locally and given there to crowded houses by the stock company of the Brooklyn Theatre. In furtherance of that plan The Two Orphans was presented there during the early Spring of 1875. Shortly after that Mrs. Conway was taken ill and died on Wednesday, April 25. Following immediately after her decease the theatre was re-opened with a reproduction of the drama in which her daughter Minnie was the Harriette, and her sister Lillian the blind Louise. The fitting application of the play's title to the recently bereaved girls made a profound impression, and for five weeks in all, a long run for those days, was The Two Orphans enacted before crowded and sympathetic audiences. Minnie's death, however, on Tuesday night, Dec. 5, 1875, when the play was given on that same stage by the major portion of the Union Square cast led by Miss Clinton, the theatre was burned. Manager Harry C. Kennedy will next produce Slaney's latest work, The Electrification.

The Queen of Life does not seem to have exhausted its drawing power, judging from the large business scored at the Grand Opera House, where Joe Ott and The Star Girls are due on Monday.

Murphy and Mack as Hogan and Flanagan in Finnigan's Courtney have produced much laughter and enjoyment, especially at the Gailey, where The Span of Life is to hold its week.

The Midnight Alarm, though previously seen at nearly all of the local popular-priced houses, has caught on at the American, which will be the third engagement in town that keeps its shutters closed during Holy Week.

An excellent bill at Hyde and Behan's opened with Jessie Casey and Maggie Le Clair in a sketch, The Irish Twins. The performers, some talent, and others fitted with the right sort of a medium they will doubtless score heavily. Arthur Sidman then reported his clever impersonation of a countryman in quest of city relatives. Robert Hilliard followed with The Littlest Girl, which received respectful attention from the gallery, and was given with the same completeness as when first seen at the Park in 1895. No more elegant and elaborate interior has ever been found on view at the Montauk than Messrs. H. and E. have given to Mr. Hilliard's act. The Angelo Sisters returned their triumph attained here some weeks ago on their first appearance. It is a matter of regret, however, that these four gifted ladies seem to be falling into the error made by so many of their co-operators, in not varying their specialty. Tom Lewis and Charles Ernest are original and at the top of their class in a musical solo act. Lizzie B. Raymond displays a liberal amount of dainty lingerie and sings with v. g. In her coos songs she is excellent. Frank D. Bryan's bright mind should be capable of devising something better than his present turn. The Russell Brothers, as the ever-welcome Irish Servant Girls, made place for Meyer Cohen, who after writhing some of his illustrated tear-producing songs, sent his audience home in a mood befitting the penitential period. Another house selection is named for the coming week.

Louis Fray's stock people at the Lyceum have played The Streets of New York to satisfactory attendance, and will next essay a revival of Uncle Tom's Cabin.

At the Star the customary crowded houses have witnessed Vault Fair, which with a burlesque on the Bradley-Martin hall, produced with scenery and dresses rather more expensive than ordinarily used in shows of this kind, has enlisted the services of the Watson Sisters, Emma, Carrie, Hanley and Jarvis, Miss Valence, Mullin and Dunn, Leon La Convier, with Dattorelli and Gilmore. The Fay Foster Troupe is the next underliner.

The Irwin Brothers' Burlesques, commented upon when at the Star last week, have drawn well at the Empire, where, on Monday, Black Patti, and the existing Troubadours are booked for their third engagement in town this season.

The Watson Sisters and their highly spiced programme have tested the capacity of the Unique, and will ratio in favor of the Americas Burlesque Bazaar.

Manager Laurent Howard, of the Brooklyn Music Hall, has offered an olio taken part in by Hodges and Lanchester, Mann and Mason, Edgar Foreman, Julia West, Nicholas and Martini, Nick Conway, Maud McIntyre, Kenna and Welch, with the Quaker City Quartette.

A typographical error in a paragraph of last week alluding to the Columbia spoke of J. T. Ward and William Savage. No such parties were ever connected with that theatre, the individuals meant being John W. Ward and William Davidge, now the treasurers of the Park and Grand Opera House.

Mrs. E. V. Karslake, one of the ablest members and a controlling spirit in the Professional Women's League, has written a drama entitled "Pharaoh's Daughters," which will receive its premier at her home's theatre, the Park, during the week of April 22.

Edward A. Wier, the veteran superintendent of the Academy of Music for over thirty-six years, whose illness, dating from Feb. 25, has given his friends much cause for alarm, is now rapidly convalescing.

SCHNECK COOPER.

OMAHA.
Ward and Voices opened a half week's engagement at the Coliseum 4 to a good house in A Run on the

Bank. The co. is much larger and better than ever, and there is not a dull moment in the whole performance. The Woodward Theatre co. 5 1/2; A Railroad Ticket 15 1/2; De Wolf Hopper 20, 27; Margaret Mather 20-May 1.

At Boyd's Theatre Manager Crawford offers the Isaac Payne Comedy co. week of 4, and they are presenting very acceptably the following plays: A Regain Fix, The Golden Guest, The Governess, Driven from Home, Having the World, and A Match Made in Heaven. The weather has been very much against good attendance at the theatres, but in spite of this the co. has done remarkably well. The Tragedy is quite a feature. Salter and Martin's Maestros U. T. C. 12 1/2; local talent 18; Georgia University Graduates 18 1/2.

RINGWALT.

At the Star, Digby Bell, Laura Joyce Bell, and a double co. appeared in Hoyt's A Midnight Bell 1-2. Mr. Bell's impersonation of Damon Thibaut was in the main good, but at times he drifted into methods that are associated with him as a comic opera comedian, and which made the characterization incongruous.

E. H. Spencer, in a repertoire including Merchant of Venice, Romeo and Juliet, and Othello, was seen for the first time in Buffalo this season 5 1/2. Mr. Spencer's work has notably improved since last season, and he was warmly greeted by his many local admirers. In his conception of the severer roles of Shylock and Iago, Mr. Spencer appeared to the best advantage. The staging and scenic effects were unusually fine. Evans and May 6-10; Francis Wilson 13-14; My Friend from India 15-17.

Charles A. Gardner in Karl, the Paddler, did a fair business at the Lycceum 5-10. Mr. Gardner's voice has lost none of its sweetness and he won liberal applause with his songs, particularly "Captain Karl's March," The Merry World 13-17; The Great Northwest 20-24; McKee Rankin 25-26.

The Burlesque Zero played a return engagement at the Court Street 5 to fair business. Of the entertainers Madeline and Curran carried off a large share of the honors. Al Reeve's Big Burlesque co. 13-17; Robbie's Bohemian Burlesque 10-21.

At Gibbs Music Hall Millie, Bertha, Ada Jones, Mile Anna, Emma Sorenson, R. Barbara, Sisters, and Mile. Bonner composed the bill 8-10; business good.

I stated last week that a company had been organized to remodel Music Hall and transform it into an up-to-date theatre. The undertaking, largely a philanthropic one, was instituted by F. C. M. Lautz and George Urban, Jr., of the German Young Men's Association. Within the past week the action of the Board of Assessors in imposing a valuation of \$200,000 on the building and placing it on the tax list threatens to destroy the scheme. The building has herefore been exempt from taxation, and the promoters state that unless the tax is removed the scheme will be abandoned.

Nini Oliva, the singer, has brought a second action against Manager Gibbs, of Gibbs' Music Hall, this time for alleged balance of salary due her and for loss of time. Mr. Gibbs' defense is that he paid her a sum which her services were worth. The action was tried in the Municipal Court of Buffalo 4, and the judge rejected his decision.

Joseph W. Heacock, connected with the management of A Texas Steer co., will next season be the manager and manager of the Cook Opera House at Rochester. He states that the policy of the house will remain unchanged.

At Providence on 13 Digby Bell, with an especially selected co., will produce The Hoosier Doctor, written by Augustus Thomas. The play was given with good results, and Mr. Bell expects to use it the remainder of the season.

M. S. Robinson has completed the plans of his new theatre, the Casino, which will open May 24. The structure is to be a temporary one for the Summer season only, and will cost \$10,000. The building is to have a terra-cotta front with a fine and water-proof canvas roof. The dimensions of the theatre are 300x95, and the stage 50x60. There will be a restaurant and cafe in front, and the entire capacity will be 2,000. The attractions are to be ballet, light opera, and vaudeville. The first night's receipts will be devoted to the G. A. R. Fund. Fred McClellan, formerly manager of the Madison Square Roof-Garden, New York, is the resident manager.

Manager Stirling, of the Star, was confined to his house several days last week by a severe attack of quinine.

Frank J. Keenan, of A Texas Steer co., was under the doctor's care the entire week of the engagement here, suffering with a serious throat trouble. He appeared at every performance, though at times it was with difficulty that he continued his work.

Ellie H. Spencer closed in Fredericks 8, after a successful season.

At the Star 10 the Chicago Marine Band and the Bohemian Entertainers will give a sacred concert under the direction of Fred McClellan.

A large ox profusely decorated with ribbons and led by a man dressed as a cowboy advertising A Texas Steer attracted considerable attention on the streets during the recent engagement of that co.

Charlie Sanders has closed with The Bowery Girl co. and is resting here.

A. L. Wilber, manager of the Wilber Opera co., was in town last week arranging for a season of Summer operas at the Star.

M. Florence Edwards of the Zero co. was taken ill in Detroit 4, and did not appear with the co. here. Miss Edwards, Eva Armstrong and Pat Reilly of the Reilly and Wood's co., are resting at Mt. Clemens.

HENRY WOLF.

PROVIDENCE.

The Terrytown Widow, a new comedy and a good one, received its first city presentation at Keith's Open House 5 10 and was the approval of a large number of our theatregoers. The success is due partly to its being a rattling good play and also because the leading man is Joseph Hart. The Terrytown Widow differs from the average farce-comedy. No specialities of any kind are needed to make it go and there is none. It has a story full of complications and is unfolded in a decidedly interesting and amusing manner. The first act shows a waiting room, in the Grand Central Station, New York, where Benjamin Bacon (Joe Hart) goes to see his wife and son Augustus off to the country for a month. Ben has been married twenty-one years and his wife has never been away without him before. Previous to his marriage he had been one of the boys, and he now sees the chance of his life to make up for lost time. His nephew, Harry Sinclair (William E. Morris) also arrives at the depot in time to see his aunt and cousin off, but he really went there to meet a Mrs. Baldwin (Anna Robinson) known as The Terrytown Widow. After all have left the station but the widow, whose train is to leave a few moments later, she begins to flirt with her. She encourages him, and he tells her his name is Harry Sinclair, not knowing that his nephew and she are old acquaintances. He gets permission to call on her in two weeks at her home in Terrytown and it is given him. Just as she is about to board her train, in rushes the enraged Count Raines (Robert Paton Gibbs) who claims her and says she must be his wife. Ben doesn't like this, and prevents him from taking the same train by jollying him and persuading to have met him at some old place. The second act shows the grounds of Morris Villa, Terrytown, two weeks later. Here all sorts of side-splitting complications arise, and the plot thickens. Ben is having a great time. To get his nephew Sinclair out of a scrape and to pay for using his name, he has to make love to the old maid, Ann Morris (Sadie Springer), and has her in his arms when his wife, who has been tired of Lonesome Lake in the country, arrives unexpectedly. The scene in the third act is in the office of a small country hotel, right of the day. The Count and Ann arrive, she having called him to the office. In fact, they all make love in this act—Ann (Carrie Davis), Augustus and Mrs. Raymond, and Ann Morris and Ben, much to Ben's surprise. Singularly enough, all three to sleep the same night, and in a clever place of work. The Count gets the girl, and the Countess the Count off with Ann. The fourth act takes place in the office of a small country hotel, right of the day. The Count and Ann arrive, she having called him to the office. After enraging a room, goes out to find a room to marry them. While he is gone, the other players and Ben, tired and weary from tramping, arrive and want refreshments. This is a good scene, and there are some hair-brained escapades, but all end well. It is safe to say that better planned or more delighted audiences never left a theatre than did those who saw this funny play.

As the curtain falls, the students Roamer, Mr. Hart had a part that gave him splendid opportunity.

GEORGE H. COLGRAVE.

NEW ORLEANS.

The Baldwin-McVay Dramatic co. opened the third and last week of their engagement at the Grand Opera House 4 by presenting The Two Orphans. Excellent performances of East Lynne, The Devil's Web, The Black Ping, Hassel Kirke, and Monte Cristo were also given during the week. The co. has played to remuneratively good business during their stay here, and have arranged for an engagement next season. The prices were 25, 30 and 35 cents. The Winona co. opened 11, and the Gran Opera co. 18.

Engie Blair, supported by Edwin Terry and a competent co., known as the New Orleans Stock co., opened the third of their four weeks' engagement 4, presenting the English version of Camille. The co. received all the admission prices of 25, 30 and 35 cents.

Merle Campbell's ever popular play, My Partner, under the management of Campbell Brothers, and with Maida Criggs, Effie Dinsmore, Emily Stowe and Edward Collier in the cast, was produced here for the first time at popular prices 4 and played to fair business during the entire week. A. M. Palmer's Trilby II.

The Spanish Juvénile Opera co., late of Havana, Cuba, are in the city and will play a short engagement at the Athenaeum beginning 8.

The Item Comedy co., consisting of local talent, and which lately toured the State for the benefit of the North Louisiana drought sufferers, gave an additional performance at the Athenaeum 4 for the same deserving persons.

Several hundred dollars were realized.

Harry E. Mittenhill, of the Winton co., and Ed Thurman, advance agent of the Trilby co., are in the city.

The members of the La Verdad Club, who are the owners of the Grand Opera House, have tendered a

benefit to Manager Greenwall, their lessee. Mr. Greenwall has chosen May 4 for the occasion, but no programme as yet is announced.

J. MARSHALL QUINTERO.

DENVER.

Judge W. P. McLaren, representing the Northwestern Mutual Life Insurance Co. of Milwaukee, formally took possession of the Taber Opera House on March 30 under the first mortgage of foreclosure. The title is now absolute in this co., and Laura D. Smith is out. W. H. Bush and Peter McCourt closed a contract with the insurance co. on 31 whereby Bush and McCourt, under the corporate name of the Colorado Amusement Co., became the lessees for a term of years of the Taber.

They will assume charge of the theatre on 5, and will at once institute a series of much-needed improvements. Electric lights will replace gas jets, and throughout the house paint, varnish, and new decorations will be liberally supplied. The announcement of the present change in management and ownership of the Taber is the most important news in local theatrical circles for years. The new management, which has for its principals Bush and McCourt and R. L. Giffen, now controls Denver's two big theatres, the Broadway and the Taber, and the Colorado circuit also. Manager Peter McCourt, one of the best known and best liked men in the business, will manage the Taber, and Mint May will be the treasurer. R. L. Giffen will manage the Broadway Theatre stock co., and R. B. May will continue as business manager of the Broadway Theatre. All the gentlemen mentioned in connection with the management of the two theatres have been for years identified with all that was best in the amusement line in this city.

Eugene Barker, who has been studying in New York, was given a testimonial concert at the Taber 20. Notwithstanding the inclement weather there was a large audience. Miss Barker was assisted by Anna May Cooper, a graduate from the Empire Theatre School of Acting, and Theodore M. Brown. They appeared in the one-act comedies, He and She, and did their work very cleverly. Among others participating were Joe Newman, W. H. Reynolds, and Herr Sung, a violinist.

Miss Packard, the well-known New York theatrical agent, passed through the city 20 en route to San Francisco. She is organizing a stock co. circuit, and is said to have already secured theatres in Chicago, Omaha, Portland, San Francisco, and Los Angeles.

Louis James opened at the Taber 20, and has been playing to good business presenting Spartacus, Othello, Romeo and Juliet, Hamlet, and My Lord and Some Ladies. Mr. James' production of Spartacus is excellent. He realizes the character finely, and the play is well mounted scenically and is beautifully costumed. Guy Lindsey, of the James co., deserves special mention for good work.

Priest and West's Minstrels came to the Taber week beginning 4.

At the Broadway the stock co. has been giving a bright and sprightly performance of the new comedy, A Superficial Husband, in which all the roles are well handled. Particularly pleasing were the portrayals of Mr. Huntingdon, Miss Chapman, and Mr. Perry.

A Superficial Husband having had his tiring, A Woman of No Importance will tell her story at the Broadway week commencing 4.

The Little Cinderella co. continues at the Orpheum to fair business, while the Holden co. at the Lycceum is drawing good houses.

LATER.

The Taber Grand, under its new managers, W. H. Bush and Peter McCourt, offered the Primrose and West Minstrels week commencing 4. The co. opened to big business, which has continued throughout the week. As usual, a good bill was presented, the features of which are Primrose and Wilson, comedians; Henry Williams, buck dancer; Jerome and Alexis in the best costumed act I have seen for many a day; the Ben Mowett Cub Swingin' Trio; and Howe, Wall and Walters in a musical act. Ward and Voices in A Run on the Bank 11. The Taber's new management have reduced prices, and announce that the future scale will be \$1, 75, 50, and 25.

from floods in the South. A number of first-class people have volunteered their services, the Cummings stock co. contributing the lady orchestra entire, and, in addition, have agreed to donate fifty per cent. of the proceeds of one of their performances. Will S. Hays, the song writer, will be the musical director, and will sing one of his popular negro melodies.

CHARLES D. CLARK.

DETROIT.

One of Augustin Daly's Geisha co. occupied the Detroit 5-7 and played to large business. It was the first time we had an opportunity of seeing the place, and Detroit seemed pleased with it. The music is musical enough, but not strikingly original. The book is nicely well done, but not startling. The main attractiveness of the performance is the ensemble work. By far the best work in the piece (it can hardly be called comic opera) is that done by Violet Lloyd, who made a great hit. After her might be named Dorothy Martin, who sang the music correctly, but with a voice not altogether pleasing. Van Remmelen Wheeler, aside from the fact that he seemed too well pleased with himself, was satisfactory. Mark Smith as the Marquis was excellent, and would have been better had he eschewed the common practice of all comedians in comic operas of interpolating local gags. This criticism would also apply to Charles Sevin, who acted the part of the Chinaman. The work is too good to be marred by such chaste expression as "10 to 1." Other shifts in the laundry etc., which may raise a laugh here and there, but certainly spoil the artistic success of the whole. The costumes in The Geisha is rich and correct, the scenery appropriate and pleasing, and taken all in all, it was a very good attraction.

My Friend from India will be played at the Detroit 8-10.

McKee Rankin is at the Lycraum 4-10 with his new play, True to Life, which is soon here for the first time. He has introduced to us a new actress, Nance O'Neill, who takes the part of the heroine, and has won great praise from our local critics, who prophesy great things for her. She certainly does remarkably well. The play is perhaps a little tedious and commonplace here and there, but in the main has much to recommend it. McKee Rankin as Philip Grath, the convict father, has a strong part, which he properly sustains. The play is well staged and costumed, and is doing splendid business.

Wilber-Kewin Opera co. is the next booking at the Lycraum. Lincoln J. Carter's The Tornado is the attraction at Whiting's 4-10. It will be followed by the Rose Hill English Folly co.

Under the title of the Tendrilla co. two of Sam T. Jack's businesses and vaudeville organizations are giving a series of performances at the Capitol Square, where they opened 5. Next week a co. called Jolly Harlequins is announced.

A party of juveniles, styled Hogan's Alley Kids, is at the Wonderland Theatre this week, where they are holding high carnival. The Yellow Kid being particularly conspicuous.

KINSAI.

The Smith and Rice Comedy co. gave My Friend from India at the Metropolitan Opera House 1 to a large and delighted audience. Soldiers, if ever, has a new production been received in this city with such unanimous approval. The co. is excellent, the work of Frederick Wood, Edward S. Abbot, Walter K. Perkins, and Marion Gleeson being of an exceptionally high order. Margaret Miller in Cymbeline 8-10.

At the Bijou Opera House The Shadow of a Great City opened a week's engagement 4 to a very large house, and was an enthusiastic hit. The co., which includes William Koch, W. J. Butler, Fred Minie, Frank Mayhew, Ernest Butler, and Julia Stewart, were equal to the demands made upon them. The Showman's Daughter week of 11.

The annual election of Milwaukee Lodge of Elks No. 44 was held at Elks' Hall evening of March 21. There was an excited contest for United Order b twin Dr. E. R. Zier, ex-Mayor W. H. Roots and A. M. Hartman, the latter leading the polls on the sixth ballot. Dr. Zier was chosen Master and Leading Knight by acclamation. Fred E. Wheaton, Royal Knight; Prof. C. C. Curtis, Leading Knight; Wood Munro, Secretary; W. W. Collier, Treasurer; George R. Foster, Tyler, and W. H. Lovings and Richard Heinrich, Trustees. W. H. Lovings was also elected representative to the Grand Lodge.

Master Joseph Litt has decided to present high-class vaudeville at the Bijou Opera House during the summer of '97. Only the best talent available will be presented and the bill will be changed weekly.

Trix S. Jones, formerly with The Lost Stroke co., has opened a school of acting in this city.

F. C. CARPENTER.

KANSAS CITY.

William H. Cross played an excellent week's engagement at the Auditorium 5-10, opening before a large and enthusiastic audience in his new play by Martha Martin entitled A Pool of Fortune. He also presented His Wife's Fortune. His co. is admirable. Fred Palmer, who played leading parts, is an old favorite here and deserves warm welcome. He makes a good impression on the stage. Margaret Miller will present her production of Cymbeline 10-14.

The Nancy Minnie, a lively piece of comedy nonsense, was presented at the Grand Opera House 4-10 and drew considerable attention. Ignacio Martínez, in an hilarious French characterization, lent the audience a good laugh. Frank Thurhill, Jr., was also engaged. A Burlesque troupe comes 11-15.

Linden J. Carter's play, The Heart of Chicago, thrilled fair audiences of the Ninth Street Theatre 4-10 and is one of the liveliest and most sensational pieces he has put on the road. It is interesting by a grand co. including Robert Sage, Louise Mitchell, and Mandie Sheridan. Julia Stuart comes 15-21.

The first annual dog show at the Armory March 23 proved a great success.

FRANCIS E. WILCOX.

CLEVELAND.

The Lilliputians opened a week's engagement at the Euclid Avenue Opera House 5-10 to a large and fashionable audience. Their spectacle entitled Three Tramps is one of the most elaborate productions they have been seen in. The ballets are especially fine, and the comedy work of Selma Goerner, Franz Sheet and Adolph Zink on the tramps was worth producing. John Drew in Rosamond 15-16; Francis Wilson Opera on 16-17.

Ryley's Comedians in Our Flat, an amusing farce-comedy, held the boards at the Lyceum Theatre week of 5 and were favored by good houses. My Friend from India 12-14. That old favorite, Ada Gray, in East Lynne, was the attraction at the Cleveland 5-10. Wall of New York 13-17.

The Star Theatre had packed houses all week of 6, having a good attraction in Bruce and Nine's Vandeville, with Louisa's cinematograph. Mac's City Club on prior week of 12.

Ella Russell has been very ill during her stay in this city, being compelled to forego many receptions tendered her. The concert at Music Hall billed for 6 was postponed until 9.

WILLIAM CRASTON.

JERSEY CITY.

The Land of the Living was soon here for the first at the Academy of Music 5-10 to size patronage. Maggie Cline was to have been the attraction, but passed to fill the date. So the Land of the Living, which it was to have been here 12-17 jumped in a week ahead. French Quarter is in the leading role. The local press has copied the piece and co., but charity covers a multitude of sins. The Man from Mexico 15-17. The Princess of Zenda 18-21.

The Nautic Wheelmen had a large theatre party at the Academy of Music 7 to see The Land of the Living. A grand affair.

The annual India's social season of Jersey City Lodge of Elks No. 211 occurs at the Academy of Music 11. A long program will be provided.

William E. Baderick, late of The Star Stomped Deller co., has been compelled to go to Philadelphia, where an operation will be performed upon his throat.

WALTER C. SHUTE.

PORLTAND, ORE.

Thomas Powell Gets and Charles Young Lamb's two-act musical farce-comedy, A Night in Bohemia, under the auspices of the Oregon Road Club of this city, enjoyed three nights and a matinee of large audiences at the Marquette March 15-17. This was the second production of the comedy here. Gets as Dusty Rhodes and Lamb as Towne Stradell, excellently supported, gave one of the best amateur performances of its kind stage here.

James A. Herne and co. in Shore Acres played to

good houses at the Majestic 5-10-11. Portlanders have not witnessed a more wholesomely enjoyable play for a long time.

Charles L. Young's Columbia Comic Opera co. in repertoire closed a successful three weeks' engagement at Cordray's 27, and played a return 4 to large audience, giving Fra Diavolo. The Broadway Comedians in Town Topics drew fine houses week ending 8.

O. J. MITCHELL.

INDIANAPOLIS.

The end of the season is rapidly approaching and the attention of the amorous looking population is now drawn toward the ball park.

The Grand continues to do good business with the co. that were billed for the Park. James Walker with a good co. in Side Track closed at this house 8. Mr. Estes, the Tuxedo manager, has been in the city conferring with Mr. English in reference to the contemplated improvements which are to begin as soon as the present lease expires. The house is to be entirely rebuilt and an architect has been sent East to examine the better class of houses and will then submit plans.

The Deacon's Daughter drew fair audiences to the Grand, opening 5. Lillian Kennedy plays Annie Pixley's old part and plays it well. The co. is adequate. Harry Williams' A Bowery Girl closed the last half of the week at this house. Dan MacLean's Extravaganza co. opened 8 at the Empire for a week's stay.

Mrs. Dickson and Talbot are repairing the debris of the Park and have an architect at work on plans for a new Park Theatre which will equal any theatre in the West. It is hoped to have the building under way in a few weeks and a more extended notice of the house will be given as soon as the plans are fully matured. John Drew comes to English Opera House for one night only 17.

W. W. LOWAY.

THE ELKS.

Tacoma Lodge 174 held a benefit, March 3, 2, when the Minnesota Elks Club presented Romeo under direction of W. J. Fite, who was assisted in the cast by J. M. Keen, Harry P. Wilson, William D. Dickens, Clyde J. Henry, John E. Gallagher, Fred E. Murray, C. H. Laumann, Sam H. Nolan, Cyrus W. Field, Pierre V. Ennis, Melvin Edwards, William Johnson, Edward Mill, W. A. Taylor, C. R. Stewart, Mrs. Alva Glever Salmon, Mrs. Harry G. Wright, Bertha G. Farmer, Irene French, and Lillian Fox.

New Albion, Ind., Lodge 270, has elected H. H. Cowger, E. E. E. Eaton, Tandy, E. L. K.; Clarence P. Smith, E. L. K.; W. L. Grove, E. L. K.; Oscar Mathes, secretary; Harry Marmeling, treasurer; Jacob Zimmerman, master.

Portland, Ore., Lodge has elected E. R. Frederick J. Riley, E. L. K.; George L. Briggs, E. L. K.; Richard Schouland, E. L. K.; C. D. Alexander, secretary; Wesley G. Smith, treasurer; Robert E. Alder, Tyler; George J. Hodson, trustee; Joseph W. Peters.

Jersey City Lodge 311 has elected: Milton C. Robins, E. R.; P. T. Powers, E. L. K.; Oscar E. Kring, E. L. K.; William Cunningham, E. L. K.; Robert E. McDonald, secretary; James P. O'Sullivan, treasurer; Edward Smith, tyler; C. J. McCabe, trustee; Norman L. Rowe, representative; John A. Kapp, alternate; John A. Moody, acquirer; J. J. W. Winter, chaplain; Frank A. Caghill, organist; Charles Austin, inner guard.

Newbury Lodge 247 has elected: Fred Wilson, E. R.; F. A. Willard, E. L. K.; Rufus Hobbs, E. L. K.; R. J. Haslin, E. L. K.; George F. Ettemann, secretary; Edward J. Teekay, treasurer; Frank E. Lahey, trustee; Alexander Goldberg, trustee.

Lawrence, Mass., Lodge 65 has elected: Ed. I. Coffey, E. R.; Eugene A. McCarthy, E. L. K.; George H. Brown, E. L. K.; Mark Chase, E. L. K.; John F. Brown, secretary; D. J. O'Mahoney, treasurer; Thomas Fallon, tyler; Maurice J. Curran, trustee; Edward I. Koffman, representative; James T. Raymond, alternate.

St. Louis Lodge, E. R. P. Elks elected the following officers: Bert W. Lyon, E. R.; David W. Kuefer, E. L. K.; Calle M. Seppi, E. L. K.; David B. Ales, E. L. K.; Lew A. Clarke, Secretary; E. W. Sinclair, Treasurer; P. V. Johnson, Tiler; George W. Parker, Trustee; Charles M. Nepton, Representative to Grand Lodge; George W. Parker, Alternate; Jules Belton, Esquire; F. D. Warner, Inner Guard; E. R. French, Organist; George W. Parker, Chaplain.

Knoxville Lodge, No. 100, has elected: Henry A. Smith, E. R.; Douglas Moore, E. L. K.; C. E. Kerley, E. L. K.; Fred A. Roberts, E. L. K.; A. P. Cooper, Secretary; C. M. Conley, Treasurer; Frank Stevens, Dr. William Bowen, Trustee. On April 8 the lodge gave a social session in honor of the new officers.

Marion Lodge, No. 100, has elected: O. A. Savage, E. R.; Carl Lewis, E. L. K.; John P. Stark, E. L. K.; Solallan, E. L. K.; J. Becklin, Secretary; E. Vanover, Treasurer.

Steubenville Lodge has elected: J. C. Major, E. R.; H. B. Thompson, E. L. K.; George Crawford, E. L. K.; John Walker, E. L. K.; W. M. Tilner, Secretary; John W. Cookson, Treasurer; Lew W. Zimmerman, Tiler; Joseph Bentley, John H. McKinn, F. W. Flora, Trustee.

Toledo Lodge has elected M. C. Fogarty, E. R.; V. D. Green, E. L. K.; W. H. Haskell, E. L. K.; E. S. P. Shantz, E. L. K.; W. H. Cook, Secretary; Charles Hanner, Treasurer.

Bangor Lodge 244 has elected: Frederick H. Owen, E. R.; C. L. Schaeffer, E. L. K.; E. W. Washburn, E. L. K.; W. B. Fair, E. L. K.; George Orton Hall, Secretary; W. J. Stinson, Treasurer; W. H. Bishop, Tyler; C. J. Hayes, Esquire; F. T. Mason, Inner Guard; Hon. C. L. Snow, Trustee; Rev. G. A. Eldridge, Chaplain.

Salem, O., Lodge 200 has elected: F. V. Allen, E. R.; D. D. Kirby, E. L. K.; J. A. Mounts, E. L. K.; Harry Vonwicker, E. L. K.; James Shaw, Tyler; W. E. Morris, secretary; Frank Rhodes, treasurer; W. E. Linn, trustee.

Otchy Lodge 244 has elected: Hon. J. L. Motter, E. R.; J. A. Fawcett, E. L. K.; Dr. J. H. Hively, E. L. K.; E. H. Thurston, E. L. K.; W. W. Ross, secretary; C. M. Lautherton, treasurer; F. J. White, trustee; E. W. Maggs, tyler.

Port Ind., Ind., Lodge 265 has elected: Judge E. R. Sundin, E. R.; John W. Olson, E. L. K.; E. F. Head, E. L. K.; John Dickinson, E. L. K.; W. J. Hopkins, Secretary; C. R. Carpenter, Treasurer.

Provo, Utah, Lodge 266 has been instituted with the following officers: William Krause, E. R.; Dr. L. O. Makinson, E. L. K.; Robert Potter, E. L. K.; Henry Kitter, E. L. K.; Charles Boote, Secretary; Clarence Hall, treasurer; John Coyle, Jr., tyler; Julius Falk, G. C. Chisholm, and Orson Durand, trustees; James H. Davis, acquirer; William D. Taylor, chaplain; W. A. Brown, organist; and John McCarthy, inner guard.

Racine Lodge No. 220 has elected: Judge E. R. Sundin, E. R.; John W. Olson, E. L. K.; E. F. Head, E. L. K.; John Dickinson, E. L. K.; W. J. Hopkins, Secretary; C. R. Carpenter, Treasurer.

Provo, Utah, Lodge has elected: E. L. K.; Robert F. Widmer, E. L. K.; Phil J. Gottsch, E. L. K.; George J. Werner, E. L. K.; Al E. Stevenson, Secretary; Rev. T. T. Miller, Treasurer; William A. Cole, Trustee; William A. Fisher and Hugo Hawk, Tyler; Al Ochs, Representative; J. Bell Smith.

Richmond, Ind., Lodge 267 has elected: Dr. L. O. Makinson, E. L. K.; Robert Potter, E. L. K.; Henry Kitter, E. L. K.; Charles Boote, Secretary; Clarence Hall, treasurer; John Coyle, Jr., tyler; Julius Falk, G. C. Chisholm, and Orson Durand, trustees; James H. Davis, acquirer; William D. Taylor, chaplain; W. A. Brown, organist; and John McCarthy, inner guard.

Racine Lodge No. 220 has elected: Judge E. R. Sundin, E. R.; John W. Olson, E. L. K.; E. F. Head, E. L. K.; John Dickinson, E. L. K.; W. J. Hopkins, Secretary; C. R. Carpenter, Treasurer.

Providence, Ohio, Lodge has elected: Fred J. Gottsch, E. L. K.; Phil J. Gottsch, E. L. K.; George J. Werner, E. L. K.; Al E. Stevenson, Secretary; Rev. T. T. Miller, Treasurer; William A. Cole, Trustee; William A. Fisher and Hugo Hawk, Tyler; Al Ochs, Representative; J. Bell Smith.

Racine Lodge No. 220 has elected: Judge E. R. Sundin, E. R.; John W. Olson, E. L. K.; E. F. Head, E. L. K.; John Dickinson, E. L. K.; W. J. Hopkins, Secretary; C. R. Carpenter, Treasurer.

Racine Lodge No. 220 has elected: Judge E. R. Sundin, E. R.; John W. Olson, E. L. K.; E. F. Head, E. L. K.; John Dickinson, E. L. K.; W. J. Hopkins, Secretary; C. R. Carpenter, Treasurer.

Racine Lodge No. 220 has elected: Judge E. R. Sundin, E. R.; John W. Olson, E. L. K.; E. F. Head, E. L. K.; John Dickinson, E. L. K.; W. J. Hopkins, Secretary; C. R. Carpenter, Treasurer.

Racine Lodge No. 220 has elected: Judge E. R. Sundin, E. R.; John W. Olson, E. L. K.; E. F. Head, E. L. K.; John Dickinson, E. L. K.; W. J. Hopkins, Secretary; C. R. Carpenter, Treasurer.

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CORRESPONDENCE.

ALABAMA.

HUAPUA.—**MORRIS OPERA HOUSE** (Jacob Stern, manager): House dark.

SELMA.—**ACADEMY OF MUSIC** (B. F. Toler, manager): Joseph Jefferson in Rip Van Winkle March 30 to a \$1,000 house. A. M. Palmer's co. in Trilby 6.

MOBILE.—**THEATRE** (J. Tannenbaum, manager): W. A. Brady's Trilby 6, 9.

HUNTSVILLE.—**OPERA HOUSE** (John Gordon, manager): Eben Beach Yaw March 21; Vanderbilt Glee Club 1; Mount Symphony Club 2; Woodward Warren co. week of 5.

BIRMINGHAM.—**O'BRIEN'S OPERA HOUSE** (Charles Wheeler, manager): Joseph Jefferson in Rip Van Winkle 4 to S. E. O. at advanced prices. Performance grand. Palmer and Brady's Trilby co. 5 to small house. Performance not satisfactory. **EXCELSIOR**, Jr., 6-7; **FLOY CROWELL** 12-17.

ARKANSAS.

PARKESTONVILLE.—**OPERA HOUSE** (H. M. Hudgins, manager): Dixie Minstrels (local talent) March 27 to S. R. O.; performance good.

HELINA.—**GRAND OPERA HOUSE** (Newman and E. men, managers): House dark.

JONESBORO.—**MALONE'S THEATRE** (W. T. Malone, manager): Schubert Symphony Club March 29 to a good house. Performance excellent. Edison's Vitascopic 8-10; Clanger Clinton co. week of 12; Winslow's Wonder 18.

HOT SPRINGS.—**OPERA HOUSE** (J. W. Van Vleet, manager): House dark.

PORT SMITH.—**GRAND OPERA HOUSE** (C. J. Martin, manager): Kate Putnam in The Old Line Kids 1; very light business.—**TRIBES**: Miss Putnam closed in this city and the co. left for Chicago.—Herbert Scholze, stage manager at the Grand, left 25 to go in advance of Forsyth and Sells Brothers' Circus.

CALIFORNIA.

OAKLAND.—**MACDONOUGH THEATRE** (Mark Thall, manager): Fanny Davenport in repertoire March 29 to crowded houses. She and McDowell were accorded a very cordial reception. **Cissy Fitzgerald** 5 & 6; Georgia Cayvan 9-10; Fair Virginia 12, 13.—**OAKLAND THEATRE** (Frank W. Stechen, manager): ad J. Heron and Lottie Williams, supported by Dr. Day stock co. in The Orphans of New York March 29; play well received; good business entire week. **Niagara** Kit's Flying Ballet and Vaudeville co. 5-11.—**TRIBES**: Fanny Davenport suffered quite a severe attack of neuralgia on 31 and was compelled to cancel her engagement for that date, but w-s sufficiently recovered to appear next evening.—Louise Nomier, the leader of the Macdonough Theatre orchestra, played under difficulty 30, having lost his daughter during the day.—Oakland Lodge, S. P. O. E., had a very enj'able entertainment 1. It was a consolation banquet given by the Republicans members of the lodge to their Democratic brethren.—Walter Fry has been added to the office staff of the Macdonough.—Ed J. Heron and Lottie Williams closed a very successful four weeks' engagement at the Oakland Theatre 2.

LOS ANGELES.—**THEATRE** (H. C. Wyatt, manager): The Foundling and Cissy Fitzgerald drew well March 30, 31. Georgia Cayvan was welcomed by good houses, appearing in Squire Kate, Mary Pennington, Spinster, Goblin Castle and Little Individual 1-3. Fanny Davenport and Melbourne M. Dowell week of 5 in Gladys and La Tosca; For Fair Virginia 15-17.—**EDWARD THEATRE** (A. V. Pearson, manager): Harry Corson Clarke in The Pioneer drew well ending 4. The Gal's Slave 5.—**TRIBES**: Mark Thall is here, representing Georgia Cayvan.—Gustav Walter, the Orpheus circuit manager, is in town in the interests of his house.

WOODLAND.—**OPERA HOUSE** (A. M. Elston, manager): Show's big co. closed a week's engagement 2 in Dad's Girl, The Late Mr. Jones, Camille, Too Much Johnson, Lady of Love and Child of the Regiment; good audiences; co. good.

SAN JOSE.—**HALL'S AUDITORIUM** (L. H. Henry, manager): Shore Acres by James A. Herne and a well-selected co. March 25 drew a packed house. The Gilney Come co. opened for a week 27.

RIVERSIDE.—**LORING OPERA HOUSE** (F. A. Miller, manager): Georgia Cayvan and co. in Mary Pennington, Spinster, March 21 to good business; splendid performance. Mr. and Mrs. Russ Whytal in For Fair Virginia 14.

SAN DIEGO.—**FISHER'S OPERA HOUSE** (John C. Fisher, manager): Cissy Fitzgerald in The Foundling to a packed house 1; performance only fair.

COLORADO.

GRIMBLEY.—**OPERA HOUSE** (W. A. Houston, manager): Georgia University Graduates 8; small business; good co. W. H. Jackson, illustrated lectures, under the auspices of I. O. O. F., 8.

PUEBLO.—**GRAND OPERA HOUSE** (S. N. Nye, manager): House dark.

LEADVILLE.—**WESTON OPERA HOUSE** (A. S. Weston, manager): **TRIBES**: Judge A. S. Weston, the local manager, died March 20.

GRAND JUNCTION.—**PARK OPERA HOUSE** (Edwin A. Haskell, manager): The Bittern Theatrical co. 5-7.

CONNECTICUT.

HARTFORD.—**PATRICK'S THEATRE** (H. C. Parsons, manager): Daly's co. in the Magistrate attracted a very lively and refined audience. Two large audiences attended the Galatea 8. It was presented with all the detail and picturesqueness that characterized the metropolitan production. Teresa Carreno in piano recital drew a large and appreciative audience 5. The new play, A Man from Mexico, by the author of My Friend from India, was given its second performance 6, and second a success, although there are many parts that will have to be retouched. It is a farce like its predecessor, full of action and absurd situations, and is built on fine-making lines. The co. was the same that played the Friend from India, Hoyt's, and is capable.—Willie Collier, H. A. Kennedy, Louise Allen, Theodore Subbeck, E. Major, and Luis Tabor, in Old Kentucky, were given an elaborate production 7, 8 to big business. It has been seen here many times, but never to better advantage. Louis Bert as Madge displayed rare dramatic talent and connoissements and careful study in this emotional role. Frank Dalton made a distinct hit as Frank Layton, as also did Mary White Hall as Barbara Hallan. The co. consists of forty-eight people, and carries special scenery for each act. After the Wednesday matinee Miss Bert tendered a reception to the ladies and children and incidentally introduced them to "Queen Bee," the thoroughbred that appears in the third act. My Friend from India (Daly and Girard) 9; Prisoner of 2-nd 10; Jack and the Beanstalk 13-16; Two Vagrants 16; E. H. Sootherns 16; Old Homestead 17.—**HAIRDRESS OPERA HOUSE** (Jennings and G. Green, managers): Large audiences witnessed the well-constructed melodrama, Cuba's Vow, 12, and enthusiastically applauded its many strong points. Dan McCarthy played a return date 3, with Dear Old Irish Home to satisfactory business. Rose Hill's English Poly on 4, 6, 8, 10, 12, 14, the best burlesque performance of the season to crowded houses. South Before the War, with pictures of darky life, assumed large audiences matinee and evening. Edward Harrigan 8; Bush of Keys 10; Great Diamond Robbery 13-14; When London Slept 15.—**TRIBES**: Manager Parsons celebrated the first anniversary of his theatre 1 by distributing elegant silver souvenirs gratis to the lad es at the Magistrate performance. The trays were stamped with the portrait of Ada Baham, and were suitably inscribed. After the performance he tendered a banquet to the Press Club in Koch's caff in the theatre building, which was an elaborate affair. Besides the members of the Press Club, there were present as guests, Harry Stangle, treasurer of the theatre; Fred McClellan, of Jack and the Beanstalk; Joe Kenny, manager of Wilton Lackaye; G. A. Ellingsbury, an avant of In Old Kentucky; T. H. Culhane, secretary of the Calico'n' Printing Co.; and P. E. McKay, of The Two Vagrants.—Manager Parsons was in Springfield on the evening of the burning of the Gilmore Opera House, and was only a block away when the alarm rang for the spectacle.—We were "long" on pickaninny parades Wednesday, the bands of In Old Kentucky and South Before the War monopolized the principal streets, and one or the other was either going up or down the boulevard the entire noon hour.

A. DUNSTON:—**OPERA HOUSE** (Jacob Stern, manager): Presented the comic opera, 1890, 5, 6, pleasing good houses both nights. The Man from Mexico, with Willie Collier, 7. John L. Stoddard will lecture on Yellowstone Park 8; Prisoner of Zenda 9; The Old Homestead 10; E. H. Sootherns 16; The Two Little Vagrants 16, 17.

GRAND OPERA HOUSE (G. B. Snell, manager): Gus Hege in A Venetian Vendetta 1-2; fair performance to good business. Edward Harrigan opened a two nights' engagement in Old Lavender 5, giving a first-class performance to good business. Jim the Penman 7; South Before the War 8-10; James H. Wallack in When London Slept 13-14; The Stowaway 19 21; 8 Bells 22 24.—**TRIBES**: Monday night's performance of the comic opera, 1890, was seen by a number of distinguished people, among whom were Harrison Gray Otis, Henry Clay Miner and Mrs. Miner, Edmond Holtz, composer, and Herman L. Ensign, the librettist.

TORRINGTON.—**OPERA HOUSE** (F. R. Matthews, manager): Mark Murphy 10; Hi Henry's Minstrels 12; Trilby 17.

BRISTOL.—**OPERA HOUSE** (C. F. Michaelis, manager): Jewett, magician, gave a delightful performance 1; house small.

NORWICH.—**BROADWAY THEATRE** (Ira W. Jackson, manager): Wilton Lackaye in Dr. Bellgraff 2 to a small house 1. Mr. Lackaye and his fiancee, including C. W. Coulcock, Forrest Robinson, and Marie Wainwright, struggled with parts that are beneath their notice. The Sunshine or Paradise 16 (return date) had a good audience which was much pleased. Great Diamond Robbery 9.

MIDDLETON.—**THE MINER** (Middlesex Assurance Co., managers): Wilton Lackaye in Dr. Bellgraff 6 to a very appreciative audience. Sunshine of Paradise Alley (return engagement) to a large audience. Old Homestead 16.—**THE MACDONOUGH THEATRE** (J. C. Southmayd, manager): Myra Collins in repertory 12 17.—**TRIBES**: H. L. Flansburg, Prisoner of Zenda co. is resting at his home here for a week.

WILLIAMSBURG.—**LOWMEYER'S OPERA HOUSE** (John H. Gray, manager): Sunshine of Paradise Alley 7; large audience. The Singing of Thomas E. Clifford, and the Ladies' Vesti Quartette were enjoyable features. Donnelly and Girard in My Friend from India 12.

PUTNAM.—**OPERA HOUSE** (George E. Shaw, manager): Tony Farrell, booked for 9, failed to appear.

NORWALK.—**OPERA HOUSE** (F. W. Mitchell, manager): Edward Harrigan in Old Lavender 7 to good house performance fine; Jim the Penman 8; Ranch of Keys 15; James E. Mackie 16.

MIDSTREAM.—**OPERA HOUSE** (A. Delavan, manager): Waite Opera co. closed 3 after a week of very large business. Sunshine of Paradise Alley 9. Edward Harrigan in Old Lavender 10.

NEW LOWELL.—**LYCHON THEATRE** (Ira A. Jackson, manager): Joseph Hart in The Tarrytown Widow 2 to only a fair house; performance excellent and audience well pleased. Sunshine of Paradise Alley 5 for the second time this season to a good audience. Co. exceptionally strong. The singing by the Ladies' Quartette, also Meers, Clifford, Harding and Franklin was excellent. The dancing was also good.—**TRIBES**: Manager Jackson has renewed his lease of the Lyceum for three years.

WATERBURY.—**JACQUES OPERA HOUSE** (Jean Jacques, manager): Milk White Flag to a large and delighted audience 2. D'oeuvres and Girard with their clever co. appeared in My Friend from India 3. Corse Payton, supported by Rita Reed and an excellent co. commenced a week's engagement 5. They appear in The Partisan Princess, Camille, The Galley Slave, Lynwood, Dotted Apart, Kathleen, Mavronne, Lend Me Five Shillings, and A Yankee in Cuba. House crowded by delighted audience 5.

NEW BRITAIN.—**RUMSWICK LYCEUM** (Gilbert and Lynch, managers): Wilton Lackaye, supported by Marie Wainwright and a good co., gave a good production of Dr. R. Lynn 5 to small house. In Old Kentucky, leased a big house 6. Great Diamond Robbery 10; Temperance Town 16.

SOUTH NORWALK.—**HOYT'S OPERA HOUSE** (I. M. Hoyt, manager): The Sages to big business March 20-2. Dennis Thompson's Old Homestead 9.

BRIDGEPORT.—**PARK CITY THEATRE** (Mary E. Hayes, manager): Wilton Lackaye, Marie Wainwright and their superb supporting cast gave Dr. Bellgraff 2. It was grandly acted, but to a small house. Hoyt's A Milk White Flag was a success 3. Clarise Agnew, Belle Archer, and Charles Stanley's Napoleonic make-up all received ovations from the big house. Madame Scalchi and a good support had fair business 5 in a concert programme. The local favorite, J. L. Stoddard, made his only appearance here 6 in a talk on "Yellowstone Park" to a full house. The Old Homestead 8; Bancroft 10; Musical Art Club concert (local) 14; E. H. Southern 15; G. East Diamond Robbery 16, 17; Otis Harlan in Black Sheep 19.—**THE AUDITORIUM** (Mary E. Hayes, manager): The Wood Sisters' Burlesque co. gave us the best performance of its kind this season 1-3 to good business. Jess Reynolds' repertoire co. gave Man to Man, Bleak House, Motto, Forget-Me-Not, Camille, and A Human Document 5-10 to fair business. W. A. Brady's Humanity 16; McCarthy's Mishaps 18; Weber's Uncle Tom's Cabin 22-24; The Gormans 25.

FLORIDA.

TAMPA.—**AUDITORIUM** (R. W. Wren, manager): Managed by the International Juvenile Opera co. March 31 to good business; audience delighted.—**TRIBES**: This co. is composed of forty Spanish children under the age of twelve, and their singing and acting is excellent. They came here from Jamaica and go direct to the City of Mexico via New Orleans, La.

TAMPA.—**AUDITORIUM** (R. W. Wren, manager): Juvenile Opera co. 1-3 to good business; performance excellent.

PENSACOLA.—**OPERA HOUSE** (J. M. Cox, manager): House dark 5-12.

GEORGIA.

SAVANNAH.—**THEATRE** (Charles D. Coburn, manager): The Oriental Opera co. in repertoire at popular prices, aided by Edison's Cinematograph March 20 to fair business. Co. was a good one, and the many changes of bill well rendered.—**TRIBES**: The co. was under the direction of Manager Coburn, and through a misunderstanding with Manager Holmes they disbanded the co., leaving twenty-four people without funds and up board bills. A benefit is on foot to get enough money to enable them to leave the city.

AMERICUS.—**GLOVER'S OPERA HOUSE** (C. A. Fricks, manager): House dark.

COLUMBUS.—**SPRINGFIELD OPERA HOUSE** (Springer Brothers, manager): Trilby was presented 2 to a very small but well-pleased audience.

ALBANY.—**DOWN OWN HOUSE** (H. T. McIntosh, manager): A. M. Palmer's Trilby co. 1 to a small but appreciative audience.—**TRIBES**: Walter Davis, one of the owners of the Opera House, will manage it next season. He shortly leaves for New York to arrange the bookings.

ATHENS.—**OPERA HOUSE** (H. J. Ross and Co., managers): The Buckler Stock co. presented A Race for Election March 20 and The Phoenix 20; performances and business poor. Frank Jones in A Country Cousin and A Yankee Drummer, booked for 9, 10, canceled, having disbanded. The Yellow Kid co. booked for 18, canceled.—**TRIBES**: The Buckler Stock co. divided in Atlanta, so of them, including the orchestra, styling themselves the American Jollity co., stranded in Elberton 20.

WAVERLY.—**JOHNSON OPERA HOUSE** (F. B. Trout, manager): Concert by Cuban Band for benefit of Cuban cause 8; Cartaway, hypnotist and mind reader, 6, 9.

GRIPPIN.—**OLYMPIC THEATRE** (L. Patterson, manager): House dark.

IDAHO.

POGATELLO.—**OPERA HOUSE** (Watson and Kipper, managers): Professor Gunning, hypnotist, March 23-27 to big business; audience well pleased.

ILLINOIS.

PEORIA.—**GRAND OPERA HOUSE** (Chamberlin, Barritt and Co., managers): The Royal Hand Bell Ringers March 21 to a fair house; performance good. Stuart Robson 1 in The Jacklins to S. R. O.; performance fair; excellent satisfaction on and on good. Keller 24, with matinee 3, to good business; very successful engagement. James A. Herne's Shore Acres Co. 5 to fair business; co. good and gave good satisfaction. Columbian Pete and Merchant's Carnival 6 to S. R. O., and was a big social affair. The young women of Peoria to the number of 200 took part in the performances and deserve

much credit. Arnold Wolford's co. in repertoire 11 and week.—**THE ADVERTORIUM** (A. R. Waterman, manager): The Lyccean Vandevilles closed a poor week's business 3 to a fair house; co. good: The Buckeye opened 4 to a fair house and gave a good performance. Elsie Venous is the star and does well. The Circus Girl 7 10.—**TRIBES**: Keller was entertained by the local lodge of Elks 3.—F. W. Chamberlin, Miss Chamberlin and Mr. Eastman, all of Burlington, spent 5 in Peoria en route to Chicago.

ROCK ISLAND.—**EARL'S OPERA HOUSE** (Otto Wettstein, Jr., manager): Billy Link's Vandevilles and Farce Comedy co. 5, 6, to small business, owing to paper not being received on time. Dunn and Coopers and the Carlton Sisters made hits, but Billy Link proved a disappointment. William Hawley Smith 15, Enterprise Concert co. 21, Alabama 25.

ROCK ISLAND.—**HARRIS'S THEATRE** (E. B. Kreis, manager): Rock and Bow's Minstrels at popular price March 20, 21, to crowded houses; excellent satisfaction. Wm. L. Roberts in Faust 3 to fair house; excellent performance and highly pleased audience. Cross Sisters' Comedy co. in Newark opened a week's engagement 4 to large house. Vandike and Eaton co. 12-17.

SPRINGFIELD.—**OPERA HOUSE** (Warren and Austin, managers): Dan Allison Concert co. 6 good performance to poor business. McFee's Matrimonial Bureau 12.

CANTON.—**OPERA HOUSE** (C. N. Henkle, manager): Agent Magnoscope and Edison's Phonograph 1-3 to good houses; entertainment medium.

GALESBURG.—**THE AUDITORIUM** (F. E. Barquist, manager): The Crow Comedy co. March 20-3 to a good business and good satisfaction, presenting Enclosed, The Gold'n Cliff, The Two Orphans, A Picnic Fraud, His Excellency, and The Red Lion. Frederick Warde

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Goose Chase to fair business 8. Southern Indiana Teachers' Association 8-10. Jane Coombs in Blank House 10; Julie Walters in Side Tragedy 14.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Thomas W. Keene in a superb production of Hamlet 2 to a fair house. Alabama 20.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): The Tornado pleased a large audience March 31. Laura Biggar and Bert Haverly in A Trip to Chinatown packed the house 2. Morrison's Faust 2; good house. Jessie Mac Hall 5-7 to large business, presenting Princess of Patches, Walker's Ward, and The Family Skeleton.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): Jane Coombs in Blank House 1; good house; performance fine.

ROCKVILLE.—OPERA HOUSE (D. Straus, manager): Julie Walters in Side Tragedy 10.—CARLISLE HALL (Carlisle and Carlisle, managers): House dark 8-10.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Agnes Wallace Villa in The World Against Her March 21; small business; fair business. Scott Raymond's Comedians opened 5 for a week to small house in a piece they called Down the Slope; very poor co. Imperial Japanese Troupe 12-14.

BRAZIL.—McGREGOR OPERA HOUSE (C. O. Shultz, manager): Eiden's Comedians closed a week's successful business 8. Julie Walters in Side Tragedy 12.

PORLTAND.—AUDITORIUM (A. D. Miller, manager): Gordon's Minstrels March 29 to fair business; co. fair. House dark 12-17.—ITEM: Civic Alexander, of Joshua Simpkins co., whose home is here, leaves for Chicago, where he joins Ringlings' Circus.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Little Kennedy gave a very clever performance of The Deacon's Daughter before a fair audience 2. The Magic Midgets 9, 10.

EVANSVILLE.—GRAND (King Cobb, manager): Al. G. Field's Minstrels to good house 2. Robert G. Rogers' 12.—ITEM: T. J. Graves, manager: Julie Walters drew fair house 4 in Side Tragedy.

NOELSVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Cantata Little Red Riding Hood given by the young folks of M. E. Church, assisted by Luis Plaza of Indianapolis, had a crowded house; performance good.

CRAWFORDSBURG.—MUSIC HALL (Townsley and Thomas, managers): Thomas Keene in Louis XI to large audience 1; everybody pleased. Field's Minstrels 3 to 3. R. G.; best minstrel co. ever seen here. Jessie Mac Hall 5-9.

PORT WAYNE.—MASONIC TEMPLE (Stander and Smith, managers): Frederick Ward in King Lear March 24 to good business and well-pleased audience. Murray and Mack in Finnegan's Courtship to very large business and appreciative audiences. Hoyt's A Trip to Chinatown 3 to fair business.

VINCENNES.—MCINNEY'S THEATRE (Guy McInney, manager): Smith Sisters' Ladies' Sentimental Club 21; business light; performance excellent. Julie Walters in Side Tragedy drew a top-heavy house 5.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Trip to Chinatown was given March 31 to large audience by Laura Biggar and Bert Haverly. Thomas W. Keene in Richard III to good business. Shore Acres 7; Elm Beach Yawl 13.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Al. G. Field's co. to large house 5 and gave one of the best minstrel performances ever seen here. Shore Acres 7.—ITEM: Field's co. was entertained by the Elks after the performance.—Manager Dolan has returned from New York and reports excellent bookings for next season.

ANGOLA.—CAKTON OPERA HOUSE (P. A. Crumpton, manager): Jane Coombs in Blank House 2 to a big house; fair satisfaction. Magnifico 5, 6. Schubert Quartette 18.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Reiley, manager): Murray and Mack March 26; satisfactory performance to good business. Pack's Bad Boy 6.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Ebditt and Co., managers): International Vanderville March 20-21 to good average business at reduced prices; co. containing some excellent minstrel material, notably the Randolph grotesque dancers and costumers, and Gus Brown and the Gravens Sisters. Cook Sisters' U. T. C. 6 in two performances to large houses. Advertising Co. 10-12.—ITEM: The local Elks have moved into their new club rooms, which they claim are the best appointed and most commodious in the State. The lounge is in a flourishing condition and is continually adding to its membership.—The secret of Manager Chamberlain's frequent excursions to Memphis is at hand. Mr. and Mrs. William Marion Mullery, of Memphis, Tenn., have just issued invitations to the marriage of their daughter, Willis, to Frank W. Chamberlin, which will occur 21 at the family home, Waldheim.

CEDAR RAPIDS.—GRANGE'S OPERA HOUSE (John R. H. Johnson, manager): Ferguson and Emeric in McInney's Twins 8 to fair business; co. has some splendid specialty people. De Wolf Hopper in Hi Cap 21; Ned C. Godwin canceled 21.

MARSHALLTOWN.—GRANDE THEATRE (Joe C. Spence, manager): McInney's Twins 5 to light business; performance only fair. House dark 6-10.—ITEM: THEATRE (W. H. Evans, manager): Graham-Evans Repertoire co. 15-17.—ITEM: Mr. Emeric of The McInney's Twins co. crossed the truss at Omaha and was unable to appear in his part at this place.

DAVENPORT.—BORTH OPERA HOUSE (Chamberlain, Ebditt and Co., managers): Margaret Marther in Cymbeline March 21 gave excellent satisfaction to a fair audience. The stage settings were well worthy of mention. Ward and Vokes in A Kiss on the Bank 2 to only fair business. Arnold Walford's co. in repertoire at popular prices commenced a week's engagement 4. The White Crook 11; Ladies' Minstrels, local 12; Andrew's Opera 13-15; Salter and Martin's U. T. C. 27.—ITEM: The local lodge E. P. O. H. held a social session, elected officers and initiated a few new members 8.

PONT MADISON.—GRANDE GRANDE (C. H. Sallie, manager): International Vanderville co. 1-8 and Saturday matinee to light business, but deserved a great deal better as the co. is composed of clever artists.—ITEM: QUARTETTE UNIVE. 100 (John Dowen, manager): Col. 1-6 and R. B. B. & Co.'s Vanderville co. 2, 3 to poor business.—ITEM: Manager Solisbury was in Kenosha 21 looking over the Opéra-Maison in that city and, before leaving, put in a bid for next season. He has also bid on the Ottawa house. Should he get either or both of the above houses he will retain the Elkhorn in this city with hopes of securing first-class attractions for these towns.

OSAKOOGA.—MASONIC OPERA HOUSE (W. L. Briggs, manager): House dark.

CHARLES CITY.—HILDEBRAND OPERA HOUSE (C. H. Shaw, manager): Microscope Vanderville co. to fair business March 25, 26; attraction fair. Iowa College Glee Club 30.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Local hand concert in corner 8-10. Blaney's Baggage Co. 20. Manager Harmon has been quite ill with the grippe for several weeks.

SPRINGFIELD.—GRANDE OPERA HOUSE (H. R. Morris, manager): Roger Lister Concert co. 2; fair house; good satisfaction. Black Crook, by house talent, 20.

DOUGLASS.—PAINTER'S OPERA HOUSE (O. R. Phillips, manager): Alice Haywood 10; Blaney's Baggage Check 22.

FORT DODGE.—PHISLER OPERA HOUSE (Rawkin and Smith, managers): Boston Ideals U. T. C. 2 to fair house. House dark 4 and week.

KIRKWOOD.—OPERA HOUSE: ITEM: Mr. Hughes retired from the management March 31 and no announcement has been made as to his successor. No bookings for April.

OTTUMWA.—GRAND OPERA HOUSE (S. R. Patterson, manager): Andrews Opera co. 27 and matinee to fair business in Martha and Pirates of Penzance; co. gave a good entertainment and pleased. Boston Ideals 1-11. Masonic and guitar club a crowded house 6.

DUBUQUE.—GRANDE OPERA HOUSE (William T. Roth, manager): Margaret Mathews and her co. in Cymbeline 1 to a large and fashionable audience at advanced prices. Beach and Bowers' Minstrels 2, 3 and matinee 3 to crowded houses and best of satisfaction. Jim Stuart, Bobby Bustle and Ott's Powers were enthusiastically applauded.—ITEM: Frank Hammond, of

Beach and Bowers' Minstrels is very ill at the Mercy Hospital here.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): William L. Roberts and Olive Martin in Faust to a large and well-pleased audience. Both Mr. Roberts and Miss Martin received several merited curtain calls. After the performance the co. was banqueted by the Delta Tau Delta Fraternity, of the State University.

ELDORA.—WISCONSIN OPERA HOUSE (J. C. Crockett, manager): Iowa College Glee Club 8.

PAINEFIELD.—GRANDE OPERA HOUSE (Louis Thomas, manager): Andrews Opera co. 12; Magnifico co. 14-15; Easter Festival 19 for benefit of library.—ITEM: Bert and Whitman's Specialty co. failed to appear 4, 5, as billed.

COUNCIL BLUFFS.—DOROTHY THEATRE (George N. Bowen, manager): Ferguson and Emeric in McInney's Twins 4 to good business.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Beach and Bowers' Minstrels 1 to S. R. O. at popular prices; audience pleased. Van Dyke and Eaton co. in repertoire op.-nd for week 5 to 8.

ROCKAWAY.—OPERA HOUSE (Otto and Manlove, manager): Agnes Wallace Villa in The World Against Her March 21; small business; fair business. Scott Raymond's Comedians opened 5 for a week to small house in a piece they called Down the Slope; very poor co. Imperial Japanese Troupe 12-14.

BRAZIL.—McGREGOR OPERA HOUSE (C. O. Shultz, manager): Eiden's Comedians closed a week's successful business 8. Julie Walters in Side Tragedy 12.

PORLTAND.—AUDITORIUM (A. D. Miller, manager): Gordon's Minstrels March 29 to fair business; co. fair. House dark 12-17.—ITEM: Civic Alexander, of Joshua Simpkins co., whose home is here, leaves for Chicago, where he joins Ringlings' Circus.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Little Kennedy gave a very clever performance of The Deacon's Daughter before a fair audience 2. The Magic Midgets 9, 10.

EVANSVILLE.—GRAND (King Cobb, manager): Al. G. Field's Minstrels to good house 2. Robert G. Rogers' 12.—ITEM: T. J. Graves, manager: Julie Walters drew fair house 4 in Side Tragedy.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (H. S. Marling, manager): Weston's Comedians in repertoire week ending 2; good performance to good business.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Spooner's Dramatic co. week of 5.

WELLINGTON.—WOODS' OPERA HOUSE (Am. M. Black, manager): The Paiges in repertoire at popular prices 10.

EMPIRE.—WHITNEY OPERA HOUSE (F. J. Miller, manager): Household Union Spy, by home talent, 7; Louis James 12.

WDWFIELD.—GRAND OPERA HOUSE (F. R. Myers, manager): The Paiges and Harry English March 20 to a fair audience including Le Beau Marie, Harvest, Rip Van Winkle, East Lynne, A Beach of Violins, and Violin Maker of Cremona to only fair business; co. on its best ever seen here. Louis James 12.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Evans Johnstone-Bishop 2; good business; entire satisfaction.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Kansas University Club in The Rivals 1 to small house; performance good.

ATCHISON.—THEATRE (John Saxon, manager): Nancy Hanks pleased a fair audience 2. Salter and Martin's U. T. C. 9, 10.

KANSAS.

TOPEKA.—ITEM: Manager L. M. Crawford has struggled hard this season, and with success, to give meritorious attractions of sufficient variety to cater to every taste. While the patronage accorded has generally been good it might have been better. Mr. Crawford, in a recent interview, expressed himself as hopeful for the coming year. During the early part of the season the Crawford was closed to aid the Grand. But during the last six weeks it has been open and its earnings extremely satisfactory. Mr. Crawford used to call it the little gold mine and says it still merits the title.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (H. S. Marling, manager): Weston's Comedians in repertoire week ending 2; good performance to good business.

LOWELL.—OPERA HOUSE (Pay Brothers and Hosford, managers): William A. Brady's The Polar Star March 20 and week to poor business. The piece is well cast and costumed, and the scenic effects are very fine. Dan Prochnik's Prince of Zenda was interpreted by a splendid co. 8; the audience was of good size and appreciative. Charles H. Vale's Twelve Temptations, with its numerous and taking features drew fairly well 6, 7. The Whitney One co. in Rob Roy 10; Saville's English 11-12.—ITEM: MUSIC HALL (W. H. Sawtell, manager): The Rose Hill English Folly co., with its pretty girls in pleasing costume, drew large audiences 1-3 and matinee. T. Seymour Stratton's Dramatic co. with a varied repertoire, week of 5 to light business. Eric 9-12; Olympia Burlesque 22-24.—ITEM: SAVOY THEATRE (A. A. Gray, manager): His house opened 8 with a vaudeville entertainment.—ITEM: Savoy Knott, one of the clever members of the Savoy stock co., had a bad fit.

PALM BEACH.—ACADEMY OF MUSIC (William J. Wiley, manager): Daniel Prochnik's 1 co. presented The Prisoner of Zenda 1 to a large and enthusiastic audience at advanced prices; the stage settings and costumes were in keeping with the general excellence of the performance. Charles Vale's co. in The Two Live Temptations 2 to fair business. Cotton King 5-7 at low prices, with daily matinees, gave a good performance to small business.—ITEM: Rich's THEATRE (Charles A. Taylor, manager): R. Rich's Bohemian Burlesques closed a week's engagement 8 to fair business. Eric 9-12; Olympia Burlesque 22-24.—ITEM: SAVOY THEATRE (A. A. Gray, manager): His house opened 8 with a vaudeville entertainment.—ITEM: Savoy Knott, one of the clever members of the Savoy stock co., had a bad fit.

PALM BEACH.—MUSIC HALL (M. E. Morgan, manager): Humanity 5 to S. R. O.; excellent performance, delighted audience. Murray and Mack in Flanagan's Courtship 12; to a Temperature Town 13.

LEWISTON.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Donnelly and Girard from India 7 pleased a fair audience.

SOUTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Whitney Opera co. in Rob Roy 6 drew a large and highly pleased audience. House dark 12.

TAUNTON.—THEATRE (R. A. Harrington, manager): Peter Baker, supported by a capable co. 12, presenting Chris and Liza, The Ensign and Drummer to fair business; performance good. Charles Vale's 12.

AMESBURY.—OPERA HOUSE (J. R. Oldfield, manager): Carleton-Lethrop-Tolman co. week of March 24; co. good. Nickerson Comedy co. 13-15.

GREENFIELD.—OPERA HOUSE (H. J. Lawler, manager): Murray and Murphy in O'Dowd's Neighbors 7 presented a large and well pleased audience; co. gave excellent satisfaction. Sonne's Band 33.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Muir, manager): Fred Emerson Brooks, reader, last number of Y. M. C. A. star course, 4 to a large audience. Woodward's Monkey Theatre 6, 7.

OWENSBY.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Edisons-Miller Cinematograph 8, 9; good house; entertainment satisfactory.

FRANCIS.—WHITE-BUREAU OPERA HOUSE (Joe Bush, manager): Frost and Fawcett co. week of March 26; fair house; performance good. Blind Boone co. 18; Hasty Brothers' A Wild Goose Chase 20.

KENTUCKY.

DANVILLE.—DANVILLE OPERA HOUSE (Proffman and Veach, managers): Sam Jones lectured to packed house 5; Hasty Brothers' Wild Goose Chase 12.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): The Paiges 10; Harvest, Rip Van Winkle, East Lynne, A Beach of Violins, and Violin Maker of Cremona to only fair business; co. on its best ever seen here. Louis James 12.

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Louisiana.

SHREVEPORT.—GRAND OPERA HOUSE (Less M. Carter, manager): Winter 26; very fine performance; good house. Julie Grae's Opera co. 9.

MAINE.

PORLTAND.—THEATRE (Charles C. Tabanbury, manager): The Slaves of Gold co. 2, 3 was enjoyed by fair audience. Nickerson Comedy co. in The Gambler's Wife; May 8-10; The Lightning Rod Agent 7; North and South 9; The Outcast 9, and Passion's Slave 10 at popular prices to gratifying business. Whitney Opera co. in Rob Roy 12, 13; Charles Vale's Twelve Temptations 12; My Friend from India 12, 13.—ITEM: PAACE THEATRE (Wolf Brothers, manager): Will H. Hafford, Woods and Irving, Edmund W. Bryant, J. Dan and Wright, Will R. Lincoln, and the Yellow Kid Comedy band and orchestra week of 5 in a drawing room.—ITEM: HALL (George H. Little, manager): Lew Browning entered the Slaves of Gold co. at his Park's Island Cottage 4-5. J. Ryan, leading man of the Nickerson Comedy co., was the recipient of a handsoe basket of flowers 6.—ADVANCE AGENT: Given, of the Whitney Opera co., was in a drawing room which he will manage the coming season.—Lew Browning entertained the Slaves of Gold co. at his Park's Island Cottage 4-5. J. Ryan, leading man of the Nickerson Comedy co., was the recipient of a handsoe basket of

JULIUS Singers to a poor house 1. House dark 11-12 — **NOMAD** AUDITORIUM (George L. Cobb, manager): House Taient Minstrels 8. House dark 11-12 — **ITEM:** W. W. Mack, advertising agent of La Fleur's Circus, was here 8, and D. P. Field, of Lester S. Wall's co., was here 4.

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TROY—GRAND OPERA HOUSE (S. M. Hickey, manager): Hoyt's A Black Sheep 2 packed house. Bancroft, magician, 8; fair business; good performance. Kitchen Rhoades 5-7; business and co. fair. Sol Smith Russell in A Bachelor's Romance 8; big house and fine performance.—**RAND'S OPERA HOUSE** (James Hartley, manager): Harry W. Simon's Extravaganza co. 8-10; business fair; co. good. Belden and Griffis, the musical spors: Samuel Butts's wonderful balancing on a perpendicular ladder, and Louis Carter's imitation of Paquett's were especially good. House closes its season 10.—**MUIC HALL**: Sonora's Band 8 to capacity of the house. The band rendered two compositions, "Béte" and "Whirlwind" by F. A. Tolhurst, of this city.

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POTERBURY—MUSIC BALL (J. O. Ayers, manager): Brooke's Chicago Marine Band thoroughly pleased a fair house 2; *Twelve Temptations* 15; The Ensign, for the benefit of the Press Club, 28.

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EXETER—OPERA HOUSE (J. D. P. Wingate, manager): Arnold Reeves, supported by Katherine Hunt and a fine co., presented Slaves of Gold to fair business; performance first-class. Brooke's Marine Band 2; fine concert to a good audience 3.

CONCORD—WHITE'S OPERA HOUSE (B. C. White, manager): My Friend from India 5; fair house. Brooke's Chicago Marine Band 6; small audience.

NEW HAMPSHIRE.

MANCHESTER—OPERA HOUSE (E. W. Hartigan, manager): Under the Polar Star 5-7 played good house; scenic effects excellent. My Friend from India 8.—**GORMAN'S THEATRE** (Charles J. Gorman, manager): Eddie LaBarre's Minstrels 5-7; fair audience. White Creek 8-10.—**NEW PORT'S THEATRE** (Cobb and Ashton, managers): Brooke's Chicago Marine Band 5 pleased a good house 8; James Parker, formerly of Parker Brothers, and Dan Loveling, both of this city, has joined the Core Payton co. for the run-indeer of season.

PETERBOROUGH—MUSIC BALL (J. O. Ayers, manager): Brooke's Chicago Marine Band thoroughly pleased a fair house 2; *Twelve Temptations* 15; The Ensign, for the benefit of the Press Club, 28.

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NEW JERSEY.

NEWARK—THEATRE (J. Bard Worrall, manager): Robert Mantell in The Corsican Brothers, Monks, and The Face in the Moonlight 5-10 to fair business. The Wizard of the Nile 12-17; Brian Burns 19-21.—**H. J. JACOB'S THEATRE** (M. J. Jacob, manager): Human Hearts 5-10 gave general satisfaction to fair business; good co. U. T. C. 18-19; John J. Jefferson 17; Black Patti's Troubadours 19-24.—**ITEM:** Robert Mantell closed his season of thirty-two weeks here 10. It has been the most successful he has had in five years. Theodore Roberts joined The Heart of Maryland co. here 1 replacing Mr. Weaver in the part of Col. Thorne.—The Wizard of the Nile will be strengthened during the Newark engagement by the addition of Adele Ritchie to the cast.—Mart Hanley was kept busy 5-10 greeting old friends.—Treasure George W. Jacobs has secured for his benefit Black Patti's Troubadours.—At the opening of Human Hearts 5 Hal Reid was suffering from a severe cold which prevented his appearance. J. Armstrong took his place satisfactorily. The Passaic River Amateur Ring Association will benefit at the Newark Theatre 19, and Brian Burns will be the attraction.

ELIZABETH—LYRIC THEATRE (A. H. Simons, manager): The Girl I Left Behind Me to a fair house 2, and gave an excellent performance. The Gor man presented Gilhooley Abroad to a fair house 2; perfect satisfaction. The numerous specialties are excellent. The Old Homestead to the capacity of the house 7; performance very pleasing. Charley's Aunt 18; Athletic Club Minstrels 21-25.—**TAR THEATRE** (Col. W. M. Morton, manager): Ada Achan, supported by a strong and competent co., opened th' theatre 7 with a grand presentation of Taming the Shrew. The house was practically sold out ten days ago, and standing room was at a premium. Miss Rehan plays a return date 9, presenting The School for Scandal—Miss Edwards, the new business manager of the Star Theatre, has taken up his residence in this city. Mr. Edwards comes from Chicago where he has been for the last five years looking after the interests of Harvey's Minstrels. He was for a number of years associated with the late Henry E. Abbey and managed the term of Edwin Booth, when under Mr. Abbey's direction. He also handled the business of Sarah Bernhardt, John T. Raymond and others.—The usher of the Lyceum have secured Sowing the Wind for their benefit M. A. M. Van Houten, special officer at the Lyceum, is out again after an illness of seven weeks.

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TRENTON—TAYLOR OPERA HOUSE (O. H. Butler, manager): The Old Homestead, with Archie Boyd and an excellent co. had a large house 5. The Brownies 6 Sowing the Wind 8 was well patronized. A Temperance Town 13; E. M. Sothern 14; Joseph Jefferson 15; Dan McCarthy 17.—**ITEM:** People's THEATRE (John T. Moore, manager): Richmond and Pringle's Georgia Minstrels 8-10. Good performance to good business.

PATerson—OPERA HOUSE (John J. Gottschus, manager): Waltz Comedy on 5-10 to crowded house, well pleased. The co. continues 12-17.—**EDITH THEATRE** (H. E. Toohey, manager): Kidnapped 8-10 (return engagement) to good business. Co. good. Dick Gorham in Conrad 15-17.

DOVER—SAKES OPERA HOUSE (Wm. H. Baker, manager): The Gormans in The Gilhooley Abroad 9.—

NEW YORK.

ALBANY—ISLAND OPERA HOUSE (C. H. Smith, manager): Bancroft, magician, to good business 1, 2, and gave a very pleasing entertainment, in which he was assisted by Satsuma and the Dunbar Sisters. The

scenery and stage effects are equal to any big spectacular production. Otis Harlan in A Black Sheep packed the house 3 and everybody seems pleased. Th. Howard & Arthur's Speciality co. was the attraction 5-7. The opening attendance was light. Some of the specialties were very good, including the Ventures, Eddie O'Dell, Catherine Anne Palmer 7 and Allen and Le Sueur. The Girl I Left Behind Me 6-10; Corse Payton 13-17; Willard Opera co. 18-19.—**ITEM:** House Minstrels 2-3; good house.

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McFADDENS ROW OF FLATS - McFADDENS Row of Flats

By E. W. TOWNSEND

NEW YORK JOURNAL'S ORIGINAL PRODUCTION.



THE MOST COMPLETE ORGANIZATION ON THE BOARDS.

strong. Madame Nussell 13-14; Souza's Band 14;—Hannigan's Theatre (John Hunter, manager); House dark. The Dangler 21.—TRAVEL: The Murray children in their specialties have recently been added to the McAdoo and Greene co. Manager Clark, of this co., says he does not use The Great Diamond Robbery in his repertoire, as it has been stated.—Harry Harris, of the Grand orchestra, has written and published a very comic march, "The Yellow Kid." Frank J. Baker, representing Schenck, hypnotist, was here 6 to see about the bill introduced in the Legislature to prohibit hypnotism.—James T. Kelley, of Peter Dailey's co., has joined Blaney's Baggage Check Co.

R. W. SHIRTSINGER.

WASHINGTON.—CITY OPERA HOUSE (White and Co., managers): Edition's Vitascope on. 2, 3; good business; co. and pictures by Mr. Ansel Magnesope and Photographic 6 & 8; Paris Comedians work of the West Wing Opera co. 18.

POTTSVILLE.—ACADEMY OF MUSIC (Ben J. Landen, manager): The Palace of New York 1, 2; small house. Sowing the Wind 2; The Boy Tramp 6 & 10; Souza's Band 18.

COLUMBIA.—OPERA HOUSE (James Crowthorn, manager): Lilly's Vanderville co. 1, 2; good business and good audience. Chris Bruns and co. in Faust of New York 8; ordinary business; co. good.

DAUGH CRUNK.—OPERA HOUSE (Robert A. Hetherington, manager): A small but appreciative audience saw Billie Blue and her excellent co. in Hell Gwynne March 11; Kallhoff's Ophelias Stars 6.

PHILADELPHIA.—FRANCIS' OPERA HOUSE (Henry Bowden, manager): House dark.

POTTSVILLE.—GRAND OPERA HOUSE (George R. Hartman, manager): The Diamond Jack Specialty co. March 20 drew crowded houses the second week.

NEW CASTLE.—OPERA HOUSE (Wagner and Bain, managers): Edwin Elvey's co., supporting J. Harvey Cook and Leslie Church, opened the week of 5 to the capacity of the house. The White Squadron was presented very acceptably. The Spencers 13-17; The Dangler 20; Old Homestead 28.

ALLIANTOWN.—ACADEMY OF MUSIC (N. E. Worcester, manager): Thomas E. Shaw and a fair co. closed a week's engagement 2. The engagement opened very satisfactorily, but attendance fell off considerably the latter part of week; satisfactory performances. Harry C. May in A Day Whasted drew top-heavy house 6; company of good people and some good specialties are indicated.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Mackay Opera co. work of March 10, big house; audience and pictures. The Balkan Nation, of this city, and the co. live for balance of the season. The Old Homestead 27; Exhibited's Vanderville May 1; Bowmen-Lewis 2.

GRANDFORD.—WAGNER OPERA HOUSE (Wagner and Bain, manager): Carter's The Desafuer March 21; poor performance; medium attendance. Maude Millions 28-29.

SCRANTON.—THE FROTHINGHAM (Wagner and Bain, manager): The Lady Slavey 2; fair to good; audience highly pleased.—DAVEN'S THEATRE (George J. Davis, manager): Richards and Pringle's Georgia Minstrels 1-2; good business; fine performance. Al Keeler's Burlesque co. 8-7; good business; pleasing entertainment.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Mysterious Mr. Magic 2; large and well-attended audience. Donald Robertson and Brandon Douglass presented The Man in the Iron Mask 8; fair business; play well received.

TYONEK.—OPERA HOUSE (E. C. Pease, manager): George H. Sommer's R. portraiture co. at popular prices drew a fair business March 20; the co. is well balanced and the presentation creditable. E. man, the dancer, and Professor Sherman's trained goats were well received. The plays were The Pavements of Paris, My Old Kentucky Home, Velvet and Rage, Guilty Without Crime, Rip Van Winkle, Thrown Upon the World, Under the Black Flag, Kathleen Mavourneen, Little Forest, and Ten Nights in a Bar Room. The Hawaiian 5; The Pulse of New York 6 drew a fair and well-attended house.

EAST STRUTHERSBURG.—ACADEMY OF MUSIC (H. Whitwell, manager): Old Farmer Hopkins 2, followed by Francis S. Davidson and Allie Southwick, 2; fair house; co. fair.

WILLIAMSPORT.—LYCENIC OPERA HOUSE (Wagner and Bain, managers): The Lady Slavey 2; fair and one of the best pleased audiences of the season; strong co. Richards and Casfield in A Temperance Town 5, small but very appreciative audience; good co. Fitz and Webster 6 & in A Breezy Time 2 to a small but enthusiastic audience; excellent specialties.

FREIGHTLAND.—GRAND OPERA HOUSE (John J. Welch, manager): Frank S. Davidson in Old Farmer Hopkins 5.

ATLANTA.—ELIZABETH OPERA HOUSE (M. F. Foley, manager): Little Triste co. 18.

BEAVER FALLS.—SIXTH AVENUE THEATRE (C. Madley, manager): Ullie Ashton closed a successful week's business 2; crowded house.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): O'Hagan's Wedding 8; good performance to medium business.

GIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Edison's Projectoscope 1, 2; fair business. Al G. Field 18; Dangler 21; Souza's Band (return date) in repertoire 19-21.

CONNELLSVILLE.—NEW MYER'S OPERA HOUSE (Charles R. Jones, manager): Sporting Chase 6 (return date) to E. E. Shaw's, sold before doors were opened; pleased audience. Ullie Akersmith 6-10.

READING.—ACADEMY OF MUSIC (John D. Miskler, manager): The Mysterious Mr. Magic 2; Shaw in Nell Gwynne 3; The E. Shaw in repertoire work of 5.—GRAND OPERA HOUSE (George M. Miller, manager): House closed for season on 1. Manager Miller has had a very successful season and has a large number of first-class attractions booked for next season.—GILDER'S AUDITORIUM (Charlie Gilder, manager): Paris Gaiety Girls 13-14; Hear! Burlesque co. 15-17.

SEASIDEVILLE.—ACADEMY OF MUSIC (E. A. Womstead, manager): Sam De Leon's co. March 20-21 in Town in Dixie, My Kentucky Home, A Bad Boy, The Son of Monte Cristo, and The President to fair business.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Wate, manager): The Man in the Iron Mask 6; small business; performance very satisfactory.

PITTSTON.—MUSIC HALL (C. C. King, manager): Diamond Jack co. 5-10; fair performances to large audience. Souza's Band 17.

BETHLEHEM.—OPERA HOUSE (L. F. Watters, manager): Sowing the Wind 6; fair business, the play was well presented. Souza's Band 8; crowded house; In Missouri 10; The Burglar 14.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Rita in Hell Gwynne pleased a fair business 2. Simpson and co. 18; Souza's Band 16.—MUSIC HALL (M. H. Brooks, manager): Santalini, hypnotist, pleased good business 5-7. The Stock Crook 15-17; Si Franklin 20-24.—TRAVEL: Manager Burgunder has built a very neat and cozy little adjoining the box office at the Grand Opera House and will make it his quarters.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Old Tennessee booked for 3 failed to appear. Schumann Ladie's Orchestra 3 gave the best of satisfaction to good business.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Edition's Vitascope on. 2, 3; good business; co. and pictures by Mr. Ansel Magnesope and Photographic 6 & 8; Paris Comedians work of the West Wing Opera co. 18.

ROCHESTER.—OPERA HOUSE (C. A. Vandervelde, manager): Irving French 1-2 in The Irishman's Troubles, The Runaway Wits, and True Irish Heart; poor business; performance fair. Duncan Clark's Minstrels 9.—TRAVEL: The regular season of the Opera House closed 9.

KANE.—LYCENIC THEATRE (Wagner and Bain, managers): Joseph D. Clifton's co., supporting June Agnew, 5-10 in repertoire to fair business; good satisfaction. Gordon's Minstrels 21.

HAZELTON.—GRAND OPERA HOUSE (G. W. Hanover, manager): Madison and Augusta Neville in repertoire 1-2; very good business at low prices; performance satisfactory. Their repertoire consisted of Love and Loss, The New Boy Tramp, and Cell 22; Peter F. Dallas, in A Good Thing 6; light business. Donald Robertson and Brandon Douglass presented The Man in the Iron Mask to a small but well-attended house 7.

UNIONTOWN.—GRAND OPERA HOUSE (James and Hirsch, managers): Projectoscope (J. G. Foley's) 5-7; light business; performance satisfactory. Wang 20.

WELLSBORO.—SACRE AUDITORIUM (Dart and Dart, managers): Frank S. Davidson in Old Farmer Hopkins 21.

ERIE.—PAKE OPERA HOUSE (Wagner and Bain, managers): Louis Norton, supported by a good co., presented Faust 4; fair attendance. Nellie Moore 19.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Rich, manager): Sporting Chase 2; S. R. O.

JOHNSONSBURG.—ARMSTRONG OPERA HOUSE (A. E. Soulier, manager): House dark.

BUTLER.—PAKE THEATRE (George W. Burckhalter, manager): Warren Cooley 1-3 presented Virginia, Ohio, Merchant of Venice, and Hamlet to rather small houses; performances exceptionally fine. Washington and Jefferson Club 6 gave some very clever college music to good house. The whistling of F. L. Wagstaff, a Butler boy, deserves special mention and he received several encores. Shubert Club 21.—TRAVEL: Butler's young society to entertain the W. and J. G. Club of the performance.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Grimes' Celar Door co. was booked for 1 but owing to the serious illness of Mr. Mackie canceled.—TRAVEL: During the absence of Manager Clarke, who is in New York, A. W. Lee has full charge of the house.

LANCASTER.—PURSON OPERA HOUSE (B. and C. A. Vacker, managers): The Pulse of New York, a very inferior attraction, did light business matinee and evening 3. Hinman's Ideal, with a projecting binoculars and a fair co., produced The Golden Gilt Mine, Girl, The Danube, A Soldier's Sweetheart, A Mountain Daisy, and The Midnight Flood to rather light houses. Palmer Cox's Brownies 2; E. H. Sothern 11.—ORANGE STREET OPERA HOUSE (William O. Fratly, manager): The Sichl co. gave the third and last grand operatic concert in this city to a large and enthusiastic audience 3.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Fitz and Webster's A Breezy Time 6; fair house; w 11 pleased. House dark 12-13.

CHESTER.—GRAND OPERA HOUSE (Thomas H. Stowes, manager): Stowes' U. T. C. on; 2; good business.

CORRY.—WAGNER'S THEATRE (F. L. Weeks, manager): Tex Clara Schumann Ladies' Orchestra 7; fair audience; excellent performance. Warren Coulon in O Henry 8; good business; strong and well balanced co.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): The Nevilles played 5-7; small house; good satisfaction. Sowing the Wind 13.

CARONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Harry Clay Baney in A Box Wanted 2; good business; audience immensely pleased. George H. Summers and Belle Stevenson in repertoire work of 12; Emily Rancher 21.

UNION CITY.—COOPER OPERA HOUSE (Thomas Cooper, manager): Clara Schumann Lady Orchestra 6 to fair house; good satisfaction. Warren Coulon, billed for 7, failed to arrive.

ROHDE ISLAND.

WOONSOCKET.—OPERA HOUSE (George C. Sweet, manager): Humanity 6 to small house. Wilson Lackawax 8 in Dr. Belpointe. Peter Baker 15-16; Polar Star 20.

WESTERLY.—BLIVINS' OPERA HOUSE (C. B. Blivins, manager): The Sensation of Paradise Alley 2 was well received by a large audience.—TRAVEL: Otto Vanger, the trombone artist, has returned from a tour with Joshua Simkin's Comedy co.

PAWTUCKET.—OPERA HOUSE (Alo Spitz, manager): Ethel Tucker in repertoire 1-2; business and performance very satisfactory. Hoyt's Beach of Keops 6 to large and delighted audience. The Chinese of Normandy by local talent 10-11; Daniel Sully 22-24.—TRAVEL: Manager Spitz visited New York city work of 20 in the interests of Opera House.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Koch, manager): Joseph Jefferson 9; Robinson Opera 10 for three weeks.

COLUMBIA.—OPERA HOUSE (Edgar Cramer, manager): The Nat Hines co. opened a week's engagement in A Woman's Revenge 8, playing at popular prices to a crowded house.

TENNESSEE.

NASHVILLE.—THE VENUS (T. J. Royle, manager): Helen Beach Vow, assisted by Georgi-

etta Lay, pianist, and Maximilian Dick, violinist, 2 to 3 to light houses. Miss Vow's voice shows an improvement. Rico's Excelsior, Jr. 9-10.—NEW MASONIC THEATRE (W. A. Shantz business manager): The Woodward-Warren's 20-22 in repertoire at popular prices to large houses, and gave some very interesting performances. The features were the singing and dancing of the child, Little Ross, and the pictures by the Cine-matograph.—GRAND OPERA HOUSE (T. J. Royle, manager): Cristion and Dobbin's Chirographic and Edison's World Concert Phonograph co. 8-10 opened to good houses. The pictures are poorly shown, and the Phonograph is not satisfactory. Patern and Gross 22.—TRAVEL: Manager Royle, of the Vendome, returned from Chattanooga 1, where he went to book the Excelsior, Jr. on for the Vendome.—W. W. (Bud) Horn, the popular calliope player, who has been doing the advertising for the Masonic, 1st fl. 4 for Chicago to join Ringing Brothers' Circus.

KNOXVILLE.—STAN'S THEATRE (Price Stan's manager): Fred Crossell on week of March 20 to excellent business, presenting Wally Rose, The Circus Girl, La Belle Rose, The Queen of Fashion, Fatal Error, and A Tennessee Home. Miss Cupid and her co. were cordially received, and will give return date this month. The Funny Chromes, Peacock and Green, opened for a week's engagement 5 to S. R. O., presenting An Easy Place; good co.—TRAVEL: C. E. Dickens left the co. here, and Josie Lawrence was acquired here very creditably.

BROWNSVILLE.—YOUNG'S AUDITORIUM (W. R. Holmick, manager): House dark. Regular season closed.

JACKSON.—PYTHIAN OPERA HOUSE (Wormer and Tuckfield, managers): Clement Rainbridge's Alabama March 20 gave an excellent performance to large audience. Lincoln J. Carter's Fast Mail 1 entertained a fairly good audience; scenic effects good.

COLUMBIA.—CROWN OPERA HOUSE (James V. Helm, manager): Williams and Foss co. drew light house March 21, but, as they only succeeded in hypnotizing their own men, they had no audience 1. The Vandebilt: Glee, Banjo, Mandolin and Guitar Club 3 gave a good performance to a fair house.

TEXAS.

WACO.—THE GRAND (Sid H. Wein, manager): Katie Putnam, supported by a fair co., March 20 presented Erma the Elf, matinee, and The Old Lime Kiln, night, to large audiences. This performance was tendered as a benefit to Assistant Manager James M. Drake; performance was about as poor as any seen here this season; audience disappointed. After the third act Mr. Drake was called before the curtain, and thanked the audience for making his benefit such a pecuniary success. Winter the Wonder 7.—TRAVEL: Manager Sid H. Wein left 2 for Galveston to spend the Summer. He intends visiting New York the latter part of June.

HOUSTON.—SWEDEN AND COOPER'S OPERA HOUSE (Henry Grossweil, manager; E. Bergman, manager): Anna Eva Pay closed a week's engagement 5 to popular prices; performance gave thorough satisfaction; business only fair. Florence Hamilton co. in repertoire 10.—TRAVEL: An arrangement has been made between the Houston Auditorium co. and J. H. Bright whereby the latter becomes the lessee of the Auditorium for the season 1897. Mr. Bright, who has had some experience in a managerial capacity, says that no expense will be spared in creating a first-class Summer theatre and roof-garden, which will be formally opened on April 20.

DALLAS.—OPERA HOUSE (George Anser, manager): The Grand Opera co. on March 20-21, presenting Roger Student, Fra Diavolo, Ship Ahoy, Bohemian Girl, Paul Jones, Merry War, Ermine, and Tar and Tartar to fairly good and appreciative audiences. Bertie Dale, Miss Johnston's understudy, is a native of this city, and was given a hearty reception. "Punch" Robertson 5-10 in repertoire.

PORT WORTH.—GRANITEWALL'S OPERA HOUSE (Paul Greenwall, manager): The Holmes and Wolford on March 20-21 in The Magician, The Brand of Cain, A Noble Outcast, The States of New York, The Mystic Mountain, and Isle of Cuba to fair business; co. well balanced; audience good. Bert C. Gagnon, Eddie Pollock, and Paul Buckland are worthy of mention.

BRENNHAH.—GRAND OPERA HOUSE (Alex Simon, manager): The Grand Opera House 18, 19, 20 to poor business.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Winton the Wonder March 20 to fair business; satisfactory performance. Jules Gran's Opera co. 7 and matinee.

GREENVILLE.—KING OPERA HOUSE (G. O. Tengen, manager): Katie Putnam's Old Lime Kiln March 20 to only fair business.—TRAVEL: Professor Grady's Dog and Pony Show 2 in their own tent; good show to good business.

VICTORIA.—HAUNCLINE'S OPERA HOUSE (Hauncline Brothers, managers): House dark.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (R. M. Weaver, manager): The Trillings in repertoire closed work 2; co. did excellent business.

west 15-17.—**THEATRE FRANCAIS** (M. Phillips, manager): The Hoop of Gold was presented by the stock co. to the usual big business, and in the usual creditable manner. Florence Bindley head'd the vanderbilt bill, and made a decided hit.—France: Brooks's Chicago Marine Band performs at the Drill Shed 7-10.

ST. CATHARINES—**GRAND OPERA HOUSE** (Theo. Laike, manager): Mackay Opera co. 3-8 to good business at a polar price; full satisfaction. James O'Neill in Virginia 17; Amherst Minstrels 21, 22.

TORONTO—**GRAND OPERA HOUSE** (G. Sheppard, manager): A Midnight Bell 8-10; 2 Bell's 15-17—**TORONTO OPERA HOUSE** (A. H. J. Small, manager): Dodge at the French Bell 8-10; poor bus. news. **COCO HOLLOW** 18-19—**MUSICAL HALL** (J. E. W. Ichling, manager): Plunkett Greene 7; Wanderers' Cycle Club's concert 15—**4130 THEATRE** (H. H. Lambkin, manager): John Zimmer, W. H. M. k. the Three Rosalinds, Waring and Frazer, Hasley, Logan, and Hasley Pearl Andrews, and the Motograph to good business 5-10—**AUDITORIUM THEATRE** (John Carter, manager): The Loafer Sisters, G. Clair and Lorrie, Baisley, Simonds, Seaman, and Mount, and the Cross Brothers to good houses 5-10.

ST. THOMAS—**DUNCOMBE'S NEW OPERA HOUSE** (T. H. Duncombe, manager): Professor Fribble hypnotic 1-3 to fair houses. Herbert D. Sprague, impersonator, subtended by local talent, 2 to a very good house. Brian Born 8 to a large and well-pleased audience.—**NEW GRAND OPERA HOUSE** (H. Thompson, manager): House dark.

GUELPH—**ROYAL OPERA HOUSE** (W. A. Mahoney, manager): London Opera co. March 20-21; good performances to fair business.

SHILLVILLE—**CARMEN OPERA HOUSE** (A. Lesser, manager): Brooks's Chicago Marine Band 15—**POWERS'S OPERA HOUSE** (Powers Brothers, manager): House dark.

CHATHAM—**GRAND OPERA HOUSE** (W. W. Scam, manager): The Bowery Girl drew good business March 20 and gave good satisfaction. James O'Neill in Monte Cristo 17; 2 Bell's 18.

KINGSTON—**MARTIN'S OPERA HOUSE** (W. C. Martin, manager): The Whitney Opera co. in Rob Roy March 21 in a crowded house; high-class and pleasant performance. The singing of Florence Wolcott was a feature. The Chicago Marine Band 14.

ST. JOHN—**MACHIAVILI INSTITUTE** (T. B. Hannington, manager): Murphy's Vandeville and Comedy co. March 20-21 to good business. The co. presented Hogan's Alley 8 to S. R. G., and introduced some new specialties which were very good—**JOFA HOUSE** (G. O. Skinner, manager): W. T. Carleton Opera co. 19-31.

WOODSTOCK—**OPERA HOUSE** (Charles A. Pyne, manager): The Whitney Opera co. in Brian Born 6 to largest receipts of season. The opera, although presented by a very capable co., magnificently costumed, was somewhat of a disappointment. The orchestra was weak in point of numbers, being composed of only three people. None of the special scenery was used. Thomas W. Keene in Richard III 14; Paul Casenove in The Three Guardsmen 16; Broke's Chicago Marine Band 17; Woodstock Minerals 20—**IRIS**: Reuben Pax, of whom an excellent portrait adorned the front page of last week's **MIRROR**, was formerly a resident of Woodstock, and his many friends here are glad to learn of his success.

SHERILIN—**OPERA HOUSE** (George O. Phillip, manager): House dark.

BROCKVILLE—**GRAND OPERA HOUSE** (F. J. Ritchie, manager): The Whitney Opera co. in Rob Roy gave an excellent performance to a light house. I. Brooks's Chicago Marine Band, matinee, 14.

OTTAWA—**GRAND OPERA HOUSE** (John Ferguson, manager): Plunkett Greene song recital, with Van der V. Greene, soprano, and Signor Von Scarpa, pianist, to a large and appreciative audience. Chicago Marine Band 12.

HAMILTON—**GRAND OPERA HOUSE** (F. W. Stair, manager): Digby Bell in The Midnight Bell 5 gave a very fair performance to a well-pleased audience. Brian Born played a return date here 7 to a very fair business; entire satisfaction. The Josie Mills co. 8-10; McKay Opera co. 12-17.

LONDON—**GRAND OPERA HOUSE** (A. E. Root, manager): R. B. Roy Opera March 20; good performance to fair attendance. Thomas Q. Saabrook in The Speculator 20; first-class performance to large and appreciative audience. A Bowery Girl (Jane Lillian Keene) 27; fine business. Concert under auspices of Canadian Order Chosen Friends 20 to S. R. G. Whitney Opera co. in Brian Born 3 (return); good performance to large and fashionable audience. A Midnight Bell with Digby Bell and Laura Joyce Bell 6 to fair attendance. Thomas W. Keene in Richard III 18; 8 Bells 14.

STRATFORD—**CITY HALL**: Alexandria Ramsey to fair house 5. Marie Van der Green 10. House dark 12-17.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's): Clay T. Vance, mgr.; Natick, N. Y., April 12-17.
A RAILROAD TICKET (Willie E. Boyer, mgr.): St. Louis, Mo., April 11-17, Kansas City 18-25.
ADA IRISH (Augustine Daly, mgr.): New York city April 5-24, Philadelphia, Pa., 25-31.
ALCAZAR STOCK (Bassano and Jordan, mgrs.): San Francisco, Cal.—Indefinite.
AT PINEY RIDGE (Benjamin Higgins, mgr.): Baltimore, Md., April 12-17, Philadelphia, Pa., 19-24.
A BAGGAGE CHECK (Blaney's): W. S. Butterfield, mgr.: Kansas City, Mo., April 12-17.
ALABAMA (Clemente Brumbridge, mgr.): Cincinnati, Ohio, April 8-15.
A LION'S HEART (Cecil A. Huusin, manager): New Yo. k City April 12-17, Boston, Mass., 19-24.
BILL COMEDIAN (George H. Bell, mgr.): Laurens, S. C., April 12-14, Chester 15-17, Columbia 19-21, Sumter 26-May 1.
BENNETT-MOUTON COMEDY (Monte Thompson, mgr.): Haverhill, Mass., April 12-17, Lawrence 19-21.
BUCKLER STOCK (George Buckler, mgr.): Charlotte, N. C., April 12-14, Greensboro 15-17, Reidsville 19, Danville, Va., 21, Charlottesville 22-24, Staunton 25-28.
BLACK SHEEP (Hoyt and McKee, mgrs.): New York city April 8-17.
BOSTON COMEDY (H. Price Weber, mgr.): Plymouth, N. H., April 12-14, Woodsville 15-17, Lisbon 21, Lancaster 22-24.
CRANE COMEDY: Coldwater, Miss., April 12-14, Grenada 15-17.
COOK COMEDY: Marlboro, Mass., April 12-17.
COLONIAL COMEDY (C. H. Newell, mgr.): Fond du Lac, Wis., April 12-17, Racine 18-21, Kenosha 22-25.
CHARLES A. GARDNER (Del S. Smith, mgr.): Chicago, Ill., April 12-17, Louisville, Ky., 19-24.
CHAS. CLARK (S. R. and Isidore Geisenberger, mgrs.): Philadelphia, Pa., April 8-17.
CHOW SISTERS: Galena, Ill., April 12-17.
CHUMIE FADDEN (George Bowes, mgr.): Washington, D. C., April 12-17, New York city 19-24.
COURTESY MORGAN (M. B. Morgan, mgr.): Marquette, Mich., April 12-17.
COON HOLLOW (Al Caldwell, mgr.): Toronto, Can., April 12-17, Buffalo, N. Y., 19-24, Rochester 25-28.
CLARA TURNER: Christopher, Mass., April 12-17.
CHARLEY'S AUNT (Julius Cahn, mgr.): New York city April 12-17.
CHARNEY GLICO (Augustus Pitou, mgr.): New York city, Jan. 25—Indefinite.

CORSE PAYTON (W. E. Denison, mgr.): Albany, N. Y., April 12-17, Newburg 19-21.
COURTED INTO COURT (May Irwin): New York city Jan. 4—Indefinite.

CONTENTED WOMAN (Hoyt and McKee, mgrs.): Pittsburgh, Pa., April 12-17.

CORA'S VOW (Kensington and Tryon, mgrs.): Pittsburgh, Pa., April 12-17.

DARREST AMERICA (John W. Vogel, mgr.): Piqua, O., April 12, Indianapolis, Ind., 14, Indianapolis 15-17, Anderson 19, Munroe 20, Elwood 21, Marion 22, Logansport 22, So. Bend 24.

DE BILL: Chicago, Ill., April 12-17.
DAN McCARTHY: Trenton, N. J., April 12-17, Philadelphia, Pa., 19-21.

DONALD ROBERTSON AND BRANDON DOUGLAS: New York City April 12-17.
8 BILLS (Western; John F. Byrne, prop.; Walter Lot-

tes, mgr.): St. Thomas, Can., April 12, London 14, Toronto 15-17.

EDWARD STOCK (Edwin Elroy, mgr.): Jamestown, N. Y., April 12-17, Bradford, Pa., 19-24, Hornellsville, N. Y., 25-May 1.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city, Dec. 20—Indefinite.

E. S. WILLIAMS: Detroit, Mich., April 12-17, Toronto, Can., 19-21, Buffalo, N. Y., 25-May 1, Rochester 20 May 1.

E. H. SOTHEMAN (Daniel Frohman, mgr.): Lancaster Pa., April 12, Trenton, N. J., 14, New Haven, Conn., 19, Hartford 18.

EDWARD BLAINE (Robert Dowling, mgr.): New Orleans, La., April 8-17.

EMILY BANCER (Thomas W. Ryer, mgr.): Wilkes-Barre, Pa., April 12, Pittston 20, Scranton 21, Carbonado 22.

EMMETT: Kingston, N. C., April 12-17, Wilkes 19-21, Rocky Mount 22 May 1.

FANNY DAFFIN (Ben Stern and Archie MacKenzie, mgrs.): Portland, Ore., April 12-17, Spokane, Wash., 25, 27, Butte, Mont., 28-30, Paul, Minn., May 2-5.

FAIR VIRGINIA (Mr. and Mrs. Ross Whately; Julian Magaro, mgr.): San Diego, Calif., April 12, Riverside 14, Los Angeles 15-17, Sacramento 19, Stockton 20, San Jose 21, Oakland 22, Marysville 24, Tacoma, Wash., 25, Seattle 27-May 8.

FLORA STANHOPE: Washington, D. C., April 12-17.

FORBES (St. C. (Mrs. John A. Forbush, mgr.): Philadelphia, Pa.—Indefinite.

FERRIS COMEDIES (Dick Ferris, mgr.): Washington, D. C., April 12-17, Pittsburg 25-May 1.

GIULIA LE BURIN (Julia Cahn, mgr.): Worcester, Mass., April 12-17, Philadelphia, Pa., 25-May 1.

GRANADA (Charles Burnham, mgr.): San Francisco, Calif., April 12-17-May 8.

GRAT DIAMOND ROSE (Palmer and Knowles, mgrs.): Hartford 12, 14, Waterbury 12, 14, Waterbury 15, Bridgeport 16, 17.

GRAHAM EARL (Charles Rosman, mgr.): Marshalltown, Ia., April 12-17, Ottumwa 19-25 May 1.

HOGAN'S ALLEY (A. Gilmore and Leonard: Eugene Walling, mgr.): New York city April 5-17.

HEART OF CHICAGO (Lincoln J. Carter, prop.; J. A. Simon, mgr.): St. Joseph, Mo., April 12-14, Omaha, Neb., 15-17.

HUMAN HEARTS (W. S. Ross, mgr.): Baltimore, Md., April 12-17.

HOUSE OF MARYLAND (W. J. Block, mgr.): Brooklyn, N. Y., April 12-17.

HUMANITY (Wm. A. Brady, mgr.): Hartford, Conn., April 12-17.

IRVING FRENCH: Passaic, N. J., April 12-17.

JESSE JONES (William Cader, mgr.): Brooklyn, N. Y., April 12-17.

JOHN TRACHT (Julie Weller, mgr.): Greenwich, Conn., April 12-17, Stamford 18, Danbury, O., 20-21, Solider's Home 22, Xmas 23, Chittenden 24.

JONES ACROSS (James A. Horne; William B. Green, mgr.): Duluth, Minn., April 12-17, Minneapolis 20-25 May 1.

KENNEDY'S COMEDY (Harry F. Curtis, mgr.): Indianapolis, Ind., April 12-17, Elmira, N. Y., 19-24.

KELLY'S (Samuel Russell, prop.; Fred G. Berger, mgr.): Boston, Mass., April 12-17.

KELLY'S (Samuel Russell, prop.; Fred G. Berger, mgr.): Reading, Pa., April 12-17.

KELLY'S (Samuel Russell, prop.; Fred G. Berger, mgr.): Wilkes-Barre, Pa., April 12-17, Reading 21-25 May 1.

KELLY'S (Samuel Russell, prop.; Fred G. Berger, mgr.): Worcester, Mass., April 12-17.

KELLY'S (Samuel Russell, prop.; Fred G. Berger, mgr.): Wilkes-Barre, Pa., April 12-17.

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TELEGRAPHIC NEWS

CHICAGO.

New Bills at the Downtown Theatres—"Biff"

Biff's Fact and Fancy.

(Special to The Mirror.)

Chicago, April 12.

There is a change all around at the downtown theatres this week, each house offering a new attraction. At Hislop's Mr. Willard, after five splendid weeks in *The Rogue's Comedy*, *The Middleman* and *The Professor's Love Story*, is succeeded to night by that other fine English actor, John Hare, who opened before a large and fashionable audience in *The Hobby Horse*. Thursday evening he will be seen in his great impersonation of old Eccles in *Castie*. The Hare engagement is for two weeks, and *A Pair of Spectacles* and two new one act plays will be given during the second week.

Dorothy Morton and the excellent company from Daly's were warmly received at the Columbia to-night. They gave us for the first time the bright musical comedy, *The Geisha*, which New York knows so well, and it scored a hit that augurs well for its successful engagement. In Gay New York, which it followed, had two great big weeks, and will close its season after this week.

During the past three weeks Joe Arthur's interesting melodrama, *The Cherry Pickers*, has entertained a large number of people, and last evening it was succeeded by those jolly little people, *The Lilliputians*, who presented their new spectacle, *The Merry Tramps*, before a very large audience.

Mr. Mansfield enjoyed two splendid weeks at the Grand and he was followed last night by the talented comedian, Thomas Q. Sarsfield, in his comedy, *The Spectacular*, from the pen of our fellow townsmen, George H. Broadhurst, who wrote Reed's clever play, *The Wrong Mr. Wright*. Mr. Sarsfield's work improves continually and he makes a hit in this play.

Once in a while a good little man and a hard worker gets his reward in this world, and this has come to pass in the case of Will H. Barry, who now is the sole owner of the Alhambra, having secured the lease held so long by H. R. Jacobs. Everyone here is glad of it. He took charge last week, and yesterday two big houses—old Burt Hawley and Laura Bigger there—in A Trip to Chinatown.

Evans and Hoey and Anne Held played in A Parlor Match the first half of last week, and since then The Great Northern has been "dark." It will remain so during this week, at least. It has been rumored that Charles E. Evans and F. Ziegfeld, Jr., would take the theatre under a sub-lease from Palmer and Rork. Last week the latter two secured an injunction to restrain the Davidson brothers from taking the house.

The "jiggit" in vogue has been doing remarkably well here of late. Fred Panling has scored handsomely in the Schiller in *A Modern Martyr*, and at the same house that dainty little soubrette, Mary Marbie, has made the hit of the bill. Howard Hunt, Maggie Fielding, and Leslie Evans are well received in *The Man Up-Stairs* at the Chicago Opera House, and Annie Myers, Drew Donaldson, Charles Bennett, and Charles Karis are seen in *Pygmalion and Galatea* at Hopkins', where the stock company is presenting *The Lights of London*.

Over at the Lincoln Theatre yesterday Dr. Bill had two big houses, and at the Academy of Music Charles A. Gardner was warmly welcomed in his revival of *Karl*.

Orie P. Reed, who is greatly pleased over the success of *The Jackaline*, was telling me the other day that the new play he wrote for Burr McIntosh is now tied up in the lawsuit between the actor and Joseph Brown.

George W. Irish, of this city, who has had a long season with Lincoln Carter's Tornado, is back in town. He narrowly escaped lynching in St. Louis by announcing "the approach of The Tornado."

The Galaxy is still "dark," the Schiller people not being ready yet to put Vanderville in there. It is reported that the Schiller will have ten weeks of the Castle Square Opera company this summer.

David Henderson is fairly engaged in preparing his Summer season of extravaganzas at McVicker's. The Crystal Slipper will be the first revival.

Joseph B. Camp, manager of the Grand Opera House, at Louisville, Ky., has found three soubrette names in *A Merry World* cast: Lula Mazy, Winona Kram, and Tilly Stork. The latter is a bird.

W. F. Clifton presented *The Two Orphans* at Havlin's last week, and on Saturday it showed.

There was an interesting little ceremony the other day at the Episcopal Cathedral of Saints Peter and Paul on the West Side. The infant daughter of Mr. and Mrs. Bromley Davenport was christened Dorothy, the sponsors being Miss Olga Brandon, of Mr. Willard's company, and Verner Clarges, of The Cherrypickers. Mr. Davenport is a member of the Willard company.

Last Thursday morning the Ringling Brothers gave the best street parade I ever saw with a circus, and on Saturday evening they opened before a great crowd at Tatemills. It is a fine show. The engagement is for two weeks, and the tenting season then begins.

Fred Ward had an excellent week at the Lincoln, and renewed many old Chicago acquaintances.

Lew Dockstader says there will be no war in Crete, because they cannot get the KinetoScope ready.

"Biff" HALL.

PHILADELPHIA.

Nat Goodwin—The Mysterious Mr. Bugle—Creston Clarke—Other Bills—Gossip.

(Special to The Mirror.)

PHILADELPHIA. April 12.

This being Holy week, the patronage this evening is not particularly good. Easter week may improve matters, after which the season of our first-class theatres will be practically ended. The popularity of the bicycle, the exodus of fashionable people to the suburbs, and the hard times have all combined to shorten the season. Business is best at the popular priced houses, three of which will remain open throughout the summer.

Nat C. Goodwin in *An American Citizen* is in his second and last week at the Park Theatre. This is the best engagement he has ever played in the Quaker City. Everybody likes the play. In Gay New York was booked here for the week of April 19, but Manager Gilmore received \$500 and allowed them to cancel the engagement. Robert Mantell will fill the week with the Corcoran Brothers and Monarchs. Lewis Morrison will follow on April 26, and Odell Williams in *The Alderman* May 3 for one week, which closes the season.

For the first time in the history of the Broad Street Theatre, fifty-cent matinees will be introduced. During the season the matinees at popular rates attract packed houses, and at regular rates very silent ones. *The Mysterious Mr. Bugle*, which was fully described in *The Mirror* last week, is the attraction here for the week. Anna Russell and Joseph Hoffman in the principal parts are assisted by a good company, under the management of Alfred Bradley. The Lyceum Theatre stock company, presenting *The First Gentlemen of Europe*, and *The May Flower* at the matinees, follow week of April 19; Julia Harlowe 25.

The Chestnut Street Theatre has a special engagement at popular prices, viz., three matinees this week, 50 cents for best seats; evenings, \$1. The attraction is Creston Clarke, assisted by Adele Prince, Wilfred Clarke, and a good company, in repertory, this being his third week in this city, where he is deservedly popular. The new comic opera, *1890*, produced last week in New Haven, under the management of W. B. Goshorn, will come here on 20 for two weeks. Edwin F. Stevens, Mathilde Cottrell, Genevieve Reynolds, Nita Carlite, Charles M. Butler, Herbert Carr, and Alma Strong are in the company. The title of the organization is the Fifth Avenue Theatre Opera company.

Henry Miller in *Heartaches* at the Chestnut Street Open House has scored an artistic success, but he certainly deserved better houses than were accorded him and his interesting production. The Mask and Wig Club of the University of Pennsylvania will give their annual production during the week of April 19. Very Little Red Riding Hood is an entire new burlesque. The massive scenery and gaudy costumes are by Van Horn and Son. Bookings for balance of the season are Ada Rehan, April 26; Richard Mansfield, May 3; Olga Nethersole, May 10.

The one thousandth performance of *The Lady Slavey* was the attraction to-night at the Walnut Street Theatre. This is the farewell week of the piece, which will close its season here on April 17. At Piney Ridge is booked for the week of the 19th: *The Good Mr. Butz* 25.

The flying trip of the Castle Square Opera company to Washington on April 8 was a success. Fa'tka was the attraction for the matinee at the Lafayette Square Opera House, which was crowded.

The Gwynn Baron at the Grand Opera House with the Castle Square Opera company to night are giving an excellent performance. The company, aided by the talent engaged for Washington and Baltimore, alternate in their several roles. There is a chorus of ninety voices. The house is crowded, and the advance sales guarantee a prosperous week. Princess Bonita will be sung Easter week, and the house is already sold out for the entire week.

The following operatic artists have been engaged by the Castle Square Opera company for Washington and Baltimore: Charles Bennett, Richard King, Reginald Roberts, Albert Juhre, A. G. Gunnaghan, late with Shamus O'Brien, William Shuster, Melville Stuart, Frank Woolley, Raymond Hitchcock, Joseph S. Grossman, Dr. Ida Kline, Orinda Ward, Octavia Burke, Katherine Eland, Alice Judson, Gertrude Quinn, Celeste Wynne, Lizzie MacNichol, and Florence Mitchell.

A Bunch of Keys at the Girard Avenue Theatre is a good attraction, and was never presented in this city with a cast equal to that of Amy Lee and the strong stock organization.

John P. Smith's elaborate production of Uncle Tom's Cabin is at the People's Theatre this week. The large company gives a good entertainment which is fairly patronized. A Trip to Chinatown will follow on April 26, week; *The Girl I Left Behind Me* May 3.

The stock company of Forepaugh and Sells Brothers' Circus, which open here April 26 for one week on the baseball ground. This will be the only circus here this season.

John P. Smith's elaborate production of Uncle Tom's Cabin is at the People's Theatre this week. The large company gives a good entertainment which is fairly patronized. A Trip to Chinatown will follow on April 26, week; *The Girl I Left Behind Me* May 3.

The stock company of Forepaugh's Theatre, in a careful and well-rehearsed production of *Article 47*, handsomely staged, and a credit to the excellent management of this popular house, was well received this afternoon and evening, and will hold the stage for the entire week. *The War of Wealth* with stock company April 19.

Richards and Pringle's Georgian Minstrels furnishes a good show this week at the Standard Theatre. Billy Kervans and thirty-five people are on the programme. Dan McCarthy will follow on April 19. John G. Jerome, of the Lyceum Theatre, who has joined this theatre for next season, will be the sole lessee.

Dumont's Minstrels, at the Eleventh Street Opera House for this week revive some of the successful burlesques to which The Electrician (a new one) is added. They are attracting paying houses.

The Merry World will come to Gilmore's Auditorium April 19 for one week. Louise Demesay and a large ballet led by Catherine Bartho are among the features.

Two Uncle Tom's Cabin shows are in Kensington this week—John P. Smith's at the People's Theatre and Major's Double Company at the Kensington Theatre.

Alice Judson, the Washington soprano, made her trial debut here last week in Falsta, and was favorably received. She will be a member of the Castle Square company at Baltimore and Washington.

Flossie Carpenter, the nineteen-year-old music hall singer, who was asphyxiated in a New York hotel, was buried from her mother's home in this city on April 11.

The Browning Society of Philadelphia will give The Masque of Comus, by John Milton, at Mercantile Hall on May 6.

S. FERNBERGER.

BOSTON.

Sol Smith Russell, Julia Marlowe and Other Attractions—Benton's Chat of the Theatres.

(Special to The Mirror.)

Boston, April 12.

The opera is over and the season had hardly any appreciable effect on the attendance at the theatres. Still the managers take a long breath of relief now that the danger of rivalry is over.

Sol Smith Russell has kept away from Boston for nearly two years, and consequently there was unusual interest in his re-appearance to-night. Julia Marlowe and Robert Taber have been doing a tremendous business at the Hollis. The critics were unanimous in the opinion that For

Bonnie Prince Charlie gave Miss Marlowe some of her best opportunities. This week is divided between Romeo and Juliet, Much Ado About Nothing, and Romeo, and Juliet, and other pieces of the repertoire will be revised for the third and last week of the engagement.

The Bohemian Girl is the opera of this week at the Castle Square, and is a sort of cross-over of the organization, so there is to be a change in policy at the house the first of May, and when having been devoted to opera of all sorts and conditions for two years the house will be given over to a comedy company which will play at popular prices and give popular prices. Wagnerian revivals proved too much for the season, and a change was considered unavoidable.

At the Bowdoin Square, The Edison was granted an overwhelmingly big home to-night, and while the company may not have been quite as good as that which has been seen in other presentations of the piece, it was equal to the requirements, and the stage effects were all that could be wished.

There was laughter at the Columbia to-night when Murray and Black appeared in Fliegig's *Country*.

Lost, Strayed or Stolen continues to do well at the Boston, and will close a successful engagement this week. The hit of the present engagement has been the work of Ross Hartman as the Godfather.

A Stranger in New York will run out the dramatic season at the Park. Business continues at high water mark. This place invites people to go to see it again and again, and the songs are being whistled everywhere. I predict that Harry Cooper will make a tremendous hit when he has a chance to play it in New York.

Secret Service will be played at the Museum only three weeks longer, because the company has to sell for England to fill the engagement booked at the Adelphi. Odette Tyler, who is back in the cast, makes as many friends as ever. George A. Schiller came on from New York last week with his wife to celebrate his mother's birthday in this city. He will remain in town until it becomes necessary for him to leave to begin the rehearsals at the Casino's review in New York.

Peter Long has been engaged by the company to play *The Walking Delegate* at the Tremont this summer.

John B. Schieffelin and Maurice Graas spent the month of last week in New York, but are returning to see the finish of the opera season. Mr. Schieffelin said: "If we decide that we want to we will give the opera of the season next winter. We have always given the best opera in the country, and we can do it again. I do not think that Mr. Daunring will do anything more than he has done heretofore for opera. His going abroad just now has no special significance. He goes abroad every summer. I do not believe that Melba has signed with Daunring and Ellis; she certainly has not unless she has directly broken her word to us. I do not think Ellis has any special influence in the matter. As to the Da Rouches, we are sure of them. Why, Jean de Reszke would do as much for Mr. Graas and myself, and is as loyal to us, as if he were our own brother."

If the Elsie-Damrosch combination succeeds it will do away with the use of Mechanics' Hall as an opera house, for with the departure of Abby Schoefield and Graas from the command of affairs the Boston will probably once more open its doors to the Metropolitan company, and possibly this may eventually give us what Boston sorely needs, an up-to-date opera house.

Charles E. Isaacs is at work upon a book of short stories of stage life.

Richie Ling has already left the opera company at the Castle Square. He has made many friends during his long stay in Boston, and has proved the best all-round tenor that the Castle Square company has had.

Eugene Tompkins has been in New York during most of the past week.

Mabel Eaton made an emphatic hit when she replaced Amelia Bingham in the leading part of the Two Little Vagrants during the closing week of the engagement at the Tremont. Miss Bingham has been taken to a hospital where an operation will be performed.

Georgia Caine has been having a busy week of it appearing in *Lost, Strayed or Stolen* at the Boston, and running on to New York several times a week to rehearse her part in John McNaught's new piece, *The Good Mr. Butz*. She left Boston on the midnight train at night, got into New York in the morning, rehearsed all the forenoon and came back on the one o'clock train in time to play for the evening.

Marie Engle will go to Paris to study under Bouhy.

Rosa Olitzka will sing in London in concert this summer and may sing in Paris before she returns to America.

Henry Woodruff will play the part of Wilfred Varney several times at the Boston Museum before the close of the run of Secret Service.

Mrs. Miriam O'Leary Collins is organizing an especially strong cast for the production of *The Two Orphans*, in aid of the Home for Destitute Children at the Hollis Street Theatre, April 20. She has obtained Kate Claxton's prompt book of the play, and among those who will appear are Mrs. Fanny Addison Pitt, Emma Sheridan Fay, Blanche Walsh, Eugene Ormonde, Walter Thomas, and William Seymour.

Edward Gervais, of this city, has written *A Dish of Dauphina*, a one-act play, for Lillian Burkhardt.

Louis Miller has been re-engaged for next season as business manager of *The Sunshine of Paradise Alley*.

Charles Frohman has so arranged the tickets for the members of his Secret Service company that they may return any time before the close of the London engagement and the opening of the next season.

The one week remaining open in the Tremont's season has been filled by Pudd'nhead Wilson, which was such a hit there last year.

Laura Burt, Madge Leving, Blanche Walsh, and Maurice Barrymore are among the favorites who are to appear at the Easter concert at the Boston and Park next Sunday. The same programme will be given at each theatre.

Marie Laurence announces her engagement to C. G. Lockwood, a wealthy New Yorker. She will retire from the stage in the Fall.

Alice Fischer and Olive May were received by officers of the Minnesota on board ship Sunday evening.

Jack Hirsh says all the horses in *The Sporting Duchess* have been entered at the Horse Show which takes place here that same week.

JAY BRUNTON.

WASHINGTON.

Olga Nethersole—The Prisoner of Zenda—The Castle Square Opera Company.

(Special to The Mirror.)

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Olga Nethersole—The Prisoner of Zenda—The Castle Square Opera Company.

(Special to The Mirror.)

WASHINGTON.

Olga Nethersole opened her engagement at the Lafayette Square Opera House this evening with Carmen, which is now here. Notwithstanding this being Holy Week the attendance was

both large and fashionable. Miss Nethersole was accorded a most cordial greeting, and in her curtain speech of the rôle her success was guaranteed. Harriet Hartley, French Legger, Anna Goss, Robert Fawcett, John Blair, Harriet Watson, Violet Stock, Alice Letitia, and Alice Clark are included in the strong support. Carmen will hold the boards for five performances with Captain Hartley filling the work. The organization will be regular during the season. Commencing Sunday evening matinee, the Castle Square Opera company will inaugurate the opera season with *The Gypsy Queen*.

The Prisoner of Zenda was given a sterling performance at the Castle Square, meeting

last week. He is on his way East from the Pacific Coast and went to Chicago Friday night.

The benefit for the Actors' Fund, which took place last Thursday afternoon, at the Olympic Theatre, was a big success, and will net a handsome sum. The orchestra of the Olympic and Century Theatres were combined. Stuart Robson and his company gave an act of *The Jackass*, and Thomas Q. Seabrook and his company presented an act of *The Speculator*. There were also specialties by artists from each of the popular-price houses.

Harry C. McGuire has been appointed City Passenger Agent of the "Big Four Route." He will be a strong rival of the genial City Passenger Jerry Hunt, who fills a similar position with the Chicago and Alton Railroad in securing theatrical business.

The Metropolitan Printing company of New York obtained an attachment against "Bob" Fitzsimmons for an indebtedness of \$695.75 last Thursday afternoon.

Charles Morgan resigned from A Baggage Check company here last Thursday and was succeeded by Fred Dabois.

The gravity railway at the "suburban" was thrown open to the public yesterday. The garden proper will begin vaudeville entertainments by the middle of May.

Will Dickey, the well-known theatrical manager, formerly connected with old Pope's Theatre as manager, is in the city, and will remain several weeks.

Bert Riddle was in the city last week.

The In Gay New York company will close its season here next Saturday night and go direct to New York.

W. C. HOWLAND.

CINCINNATI.

McKee Rankin—The Nobles—The Season's Early Close—The Summer Opening—Notes.

(Special to The Mirror.)

CINCINNATI, April 12.

McKee Rankin appeared at the Walnut yesterday afternoon and evening in his new play, *True to Life*. It was cordially received and will be continued throughout the week. Nance O'Neill, a young California actress, is Rankin's leading lady, and she creates a good impression.

The Nobles, Milton and Dolly, made their first Cincinnati appearance in vaudeville at the Pike yesterday in a charming little sketch, which was heartily applauded. Alex. Heindl, the cellist, from the Boston symphony orchestra, and Helene Mora are the other star attractions upon the bill.

John L. Sullivan is at the head of a good burlesque and vaudeville company which opened for the week at the Fountains yesterday. John L. has many warm friends in this city, who never miss an opportunity to pay him homage. He will appear as interlocutor in the minstrel first-part and later will pose in exhibitions of classic statuary.

The Nrrs Brothers' Trained Dog and Pony Show is at Robinson's this week. The ponies, dogs, and monkeys do many amusing tricks.

The Grand is dark this week, but next Monday will reopen with an elaborate production of Joseph Arthur's *The Cherry Pickers*.

To-morrow evening Watkin Mills, the eminent English basso, will give a song recital at the Odessa.

The theatres are closing unusually early this season, due partly to the prolonged hard times. The Summer resorts will not be regularly opened until the late Spring so there will be an interregnum in the amusement world here.

The Coney Island management, however, is considering opening its season next Sunday, weather permitting.

Manager Baker, of Houck's, is thinking of undertaking the management of Susie Kirwin's Opera company during the Summer.

Harry Hopper, the well-known advertising agent of the Grand and Walnut, has tendered a testimonial benefit to occur at the Walnut, Thursday, April 22. Hopper has been in poor health for a long time and his friends hope that sufficient will be realized from the entertainment to enable him to go to Denver to recuperate.

Thomas Nelson, who is now the Treasurer of Robinson's, will have charge of the Coney Island box-office during the Summer.

WILLIAM SAMPSON.

BALTIMORE.

At Piney Ridge—The World Against Her—Heartsease—Sousa's Band.—Notes.

(Special to The Mirror.)

BALTIMORE, April 12.

A charming bit of dramatic realism is seen in David Higgins' delightful romance, At Piney Ridge, which crowded the Academy of Music this evening. The play abounds in humor and pathos. The scenery and general mounting add to the effectiveness of the competent cast, which includes Mrs. McKee Rankin, Bert McIntosh, Georgia Waldron, Thomas Oberle, and Blanche Burton. The Academy's attraction for Easter week will be Daniel Fronman's company in *The Prisoner of Zenda*.

Frank Harvey's new play, *The World Against Her*, was very well presented at the Holiday Street Theatre to an appreciative audience. Agnes Wallace Villa, assisted by a well-balanced company, gave an intelligent rendition of the play, which merited the favor accorded it. Next week, H. C. Miller's *Human Hearts* will furnish the Easter attraction.

Harry Morris's Twentieth Century Maids will entertain the patrons of Kerman's Monumental Theatre, and attempt to enliven the final week of the Lenten session. The company presents a very fair vaudeville bill. The City Sports Burlesque company will follow.

Ford's Grand Opera House will be occupied by local attractions this week, Tuesday evening being given up to one of the popular Garland Orchestra Concerts, with Natrop Blumenthal, Lulu Gayote, and Francesca Jules, soloists, and Charles L. Reitz, conductor.

This evening the Iroquois Cycle Club presented in clever manner at Ford's a burlesque entitled Little Lord Baltimore, for the benefit of the Free Kindergarten and Day Nursery.

Henry Miller will be seen in Heartsease, at Ford's Easter week. I am informed that Mr. Miller has been offered a return date at the Columbia in Washington on very flattering terms.

Mary Hampton will leave the E. H. Sothern company in a couple of weeks. She will then take a much needed rest, and has as yet made no definite plans for the future.

Resident Manager Maurice J. Lehmann and Business-Manager Tunis F. Dean, of the Academy of Music, attended the matines given by the Castle Square Opera company, on Thursday last at the Lafayette in Washington. The same company will present *The Gypsy Baron* at the Academy of Music on Easter Tuesday afternoon for the benefit of the Ladies' Auxiliary of the Society for the Prevention of Cruelty to Animals. This production promises to be a leading society event.

Sousa and his unrivaled band are at the Music Hall to-night. The name of Sousa always serves as a talisman to draw together lovers of bright, cheerful music, and this evening's audience was no exception to the general rule.

Bronislaw Huberman, the boy violinist, who is attracting so much notice in the musical world, will be heard in concert at Ford's next Saturday evening.

Manager Kernan will open the new roof garden of the Auditorium Music Hall on Easter Monday. It will be a dream of beauty from all accounts. The initial attraction will be Robert Hilliard in *The Little Girl, Ezra Kendall, Josephine Sabell*, and others.

HAROLD RUTLEDGE.

SOUSA HIS OWN MANAGER.

John Philip Sousa and the estate of his recent manager, the late David Blakely, differed last week about a division of profits on the present tour of Sousa's Band, which was partly booked by Mr. Blakely just before his sudden death. It appears that a contract had existed by which Sousa and Blakely were to have \$6,000 each as usual salary, and the manager was to get one-half of the composer's royalties. Sousa to take remaining profits. Upon Blakely's death, his heirs appointed a new manager to direct the band, but Sousa states that trouble at once arose through a reduction of his salary and an attempt by the estate to control all of his royalties. The bandmaster says he was put to great pains to get what money he did, and that the new manager was at length dismissed by the heirs because he allowed Sousa so much. Sousa rebelled against the appointment of another manager, several of his dates were canceled during the height of the strife, and last Thursday Sousa resumed his tour under his own management. An attempt was made in Philadelphia on Saturday to enjoin Sousa, but was unsuccessful.

THE SUCCESS OF ANNA HELD.

F. Ziegfeld, Jr., sole proprietor and manager of Evans and Hoev and manager for Anna Held, has again extended Miss Held's stay in America. Miss Held was originally engaged by Mr. Ziegfeld for ten weeks at \$6,000 francs for the engagement, which has been extended from time to time until it has reached thirty-two weeks, and Miss Held has received \$34,000. That the venture has paid is shown by the fact that Mr. Ziegfeld has paid royalty for *A Parlor Match*, in which the French artist appears, on the sum of \$240,000. Anna Held will return to Europe under Mr. Ziegfeld's direction, originating at the Paris Vaudeville the principal role in a new play. She will also appear at Paris during the Exposition of 1900, together with Eugene Sandow and other vaudeville stars. Mr. Ziegfeld will have a concession at the Exposition, whereupon he will build and manage an establishment similar to the Trocadero, conducted by him at the Chicago World's Fair.

THE MAN FROM MEXICO.

The Smyth and Rice comedians gave the first performance of *The Man from Mexico*, a farce adapted from the French by H. A. Du Souche, in Springfield, Mass., on April 5. The farce went well, Willie Collier, in the part of Benjamin Fitzburgh, getting several curtain calls. Louise Allen, Willie Collier's wife, has an effective part as Fitzburgh's wife, Luisa Taber, Theodore Babcock, John B. Maher, M. A. Kennedy, Henry Herman, and Margaret Gordon are efficient in helping the fun along. The amusement grows out of the efforts of the husband and wife to keep one another in ignorance of their accidental peccadilloes. The wife goes to a music hall and is caught in a raid. The husband also gets into trouble with the police and is sentenced to thirty days on the Island. To explain his absence he tells his wife he has been in Mexico.

THE LYCEUM STOCK COMPANY.

Daniel Frohman and his company are in Providence this week, where the engagement will be divided between The First Gentleman of Europe and The Mayflower. The company go thence to Philadelphia and Washington and will close after a week in Brooklyn for a brief vacation.

In June they will present their repertoire in San Francisco, opening with *The Prisoner of Zenda*, in which the principal parts will be played by James K. Hackett, Charles Walcott, Edward J. Morgan, William Courtleigh, Joseph Wheellok, Jr., Mary Mannerling, who will appear for the first time as the Princess Flavia, Marie Shotwell, Jessie Tyrell and Mrs. Wolcott, an unusually strong cast.

B. S. WILLARD'S PLANS FOR NEXT SEASON.

Most flattering accounts have reached E. S. Willard of the first production in London of Henry Arthur Jones's latest play, *The Physician*, which Mr. Willard will make the feature of his next American tour. The present tour of Mr. Willard will close in Boston, May 29, and has been the most successful tour that the distinguished actor has played in this country. Mr. Willard will sail on the *St. Louis*, June 2, and will reopen in New York when *The Physician* will be given its first American production.

AMONG THE DRAMATISTS.

Charles Reade Gilbert, while playing recently at Washington, secured a certificate of copyright on his new drama, *In the Long Run*.

Leopold Jordan has signed the rights of his operatic comedy, *Jolly Matilda*, to William L. Malley for production this Spring.

Daniel Sully expects to produce his new play during the Spring. The love interest is between a church choir singer, an organist and his rival, a Wall Street broker. Mr. Sully's character is modeled upon the lines of Daddy Nolan. The play is of the domestic order, suggested by an historical landmark in Central Park, New York City.

Henry Guy Carleton is at work upon a new romantic drama for James O'Neill.

Lincoln J. Carter and J. A. Fraser, Jr., have completed the manuscript of *Under the Dome*, upon which they have been collaborating for several months. The authors feel confident of the success of their play, which will be produced in August, probably at the Lincoln, Chicago.

A one-act play, written by Robert Stoddart, is entitled *Two Playwrights and a Wife*. It is derived from Jules Claretie's story, "The Collaborators," and is used with that author's permission.

Barbour and Hawkins have a new version of Uncle Tom's Cabin, which, they say, is much stronger in situations and melodramatic interest than any previous version. It will receive its first production at the Star Theatre on May 3.

J. M. Gates will produce, next season, a new farce-comedy, called *A Cash Boy*. He is also at work upon a melodrama, called *A Government Claim*.

Clinton McCabe, dramatic editor of the Balti-

more *World*, has completed a new adaptation of Goethe's Faust for George L. Kennedy, a young Baltimore actor. The version, it is said, gives more usual scope for the comedy element. Rehearsals are in progress for a production at Elton, Md., the home of the author, during Easter week.

Colonel Edward M. Alfriend's play, *His Double Life*, adapted from Florence Warden's novel, "The House on the Marsh," will be produced in May at Foreyaugh's Theatre, Philadelphia.

D. W. Truss and Company have under consideration two plays by J. A. Fraser, Jr.

WILLIAM A. BRADY'S PLANS.

William A. Brady returned from his Western trip on Wednesday full of his schemes for the future. He says he will force Champion Fitzsimmons to meet Corbett again within a year and states that the victory of Fitzsimmons was due to a fluke, and that ninety per cent of the American public agrees with him. Corbett is continuing his theatrical engagements in San Francisco, Denver, Salt Lake City, Kansas City, Colorado Springs, and St. Louis, and has played to greater business than he ever did before, notwithstanding the opposition of Fitzsimmons in each town with a parade, band, etc. Corbett will produce *The Naval Cadet* on an enlarged scale at the Academy of Music this city, next Monday, with almost the same company that supported him during the early part of the season. The following week he goes to the Boston Theatre for a week. He is giving athletic exhibitions in Philadelphia this week. Mr. Brady is engaged arranging his own matters for next season. He will produce a new play at Springfield, Mass., next week from the pen of Lottie Blair Parker. It will be presented three or four times before the end of the season in different cities, without a title, a prize being given to the auditor who suggests the most suitable name. During the summer, with a stock company in the West, Mr. Brady will produce four other new plays by American authors, and in Washington, early in June, he will present a farce comedy by Paul Whitchurch, dramatic critic of the *Washington Times*. Mr. Brady will be interested in the management of the victories taken by the Verlocop of the Corbett-Fitzsimmons fight, provided they do not fail in development.

JOEL MARKS'S NEW ENTERPRISE.

Joel Marks and Company have opened offices in the Knickerbocker Building and will, in addition to managing a number of attractions, represent theatres, book routes for attractions, establish a press bureau and stage new productions. Lawrence Marston has been engaged as the general representative and will have charge of the staging of productions and the press bureau. The booking department will be under the supervision of Joel Marks, who has been connected with some of the leading attractions and theatres, and has personally directed a number of prominent enterprises. Mr. Marston is well known as a shrewd business man and as a playwright of great skill, force and originality. As a stage director he has the reputation of being one of the best. The attractions whose firms have arranged to direct are Lillian Lewis, *The Widow Goddard*, and *An Innocent Sinner*. Miss Lewis is booked in a new military and romantic play of which she is part author, called *For Liberty and Love*. *The Widow Goddard* is a novel farcical character comedy. *An Innocent Sinner* is the comedy play which made a decided success last season. The firm believes that good service, good faith and honest business principles is the winning policy, and will act in strict accordance with it. Mr. Marks expresses his intentions as follows: "We will not handle any but first-class companies, nor take any but the best business. We will do all we can to-day, and hope to do more tomorrow. But what we do we will do well or let it alone."

CLIVETTE.

The announcement in last week's *Mirror* of the tour next season of the European Carr of Necromancy, Clivette, has awakened considerable interest among local managers. Mr. Watcham, the manager of Clivette, writes that he has already received offers of valuable time from many important cities. Anticipating this demand for something novel, Clivette has been, and is now, in fact, in aid preparing a fund of insurance to place him in the front rank in his peculiar line in this country. All of the equipment which he will carry with him is being prepared at the studio of Sennett and Landis, in Chicago, and from exhibited designs it promises to be the most complicated collection of apparatus ever used by a magician. Expert artists are also busy on designs for an original style of printing, carrying out the management's idea that every detail of the organization shall be new and novel. Mr. Watcham is booking the attraction himself, and writes that the requests made since the first announcement of the tour include almost the whole country west to Denver.

BRENNAN SECURES CORBETT.

George H. Brennan, manager of Thomas E. Shea in *The Man-o'-War's Man*, has proved his managerial enterprise by closing a deal with W. A. Brady for the first Eastern appearance of James J. Corbett at the National Theatre, Philadelphia, the week during Mr. Shea's engagement. Corbett, who is said to be in the second and third acts of *The Man-o'-War's Man*.

GOSSIP.

Charles Klein has met with a sad bereavement in the death of his youngest son Charles, aged three-and-a-half years, which occurred on Saturday night. Mrs. Klein and another child are seriously ill, and this causes of trouble weighs heavily upon the dramatist.

The Olympic Theatre, St. Louis, will be in the Hayman circuit next season.

Augustus Daly has engaged Lou Chamberlain for his stock company.

After the run of *The Mysterious Mr. Bugle*, beginning next week, the Lyceum Theatre will remain closed until E. H. Sothern's annual engagement in September.

Ada Gray will sail for Europe next month with Charles Tingay, to open at Birmingham in a new play for a twenty-four weeks' tour of the English provinces.

Theodore Babcock, Charles Mackay, Edward D. Tyler, and Margaret Gordon have been added to the Smyth and Rice Comedians for the run of *The Man from Mexico*.

Edgar L. Davenport's services are much in demand for this summer. He has been offered the leading business with the Denver Stock company, the Salt Lake City Stock company, Brady and Ellis's Cleveland Stock, Gibbs and Neill's St. Paul Stock company, the Boston Castle Square Stock company, and he has just received an offer to join Thomas Q. Seabrook for the summer.

Rudolph Mantell concluded a successful season of thirty-two weeks at Newark, N. J., last Saturday. During Holy week the company will rest, and on April 19 a short Spring tour will open at the Park Theatre, Philadelphia. Mr. Mantell will continue under the management of W. H. Hanley.

The Heart of Maryland did a remarkable business last week at the Academy of Music, rivalling The Black Crook records.

Daniel Sully's company is resting during Holy week.

George Backus will sail May 8 for Europe taking his bicycile along.

Thomas E. Murray has sent from England a new reprint of the programme of his London debut along with Clement Scott's enthusiastic endorsement of his work.

Marion Terry has won her libel suit for £300 against the *London Standard*.

Rudolph Aronson sold the piano rights of his "Giant and Gav" two-sto to Ditson and Co., and the orchestra and band rights for this country to Carl Fisher, and thereupon disposed of the English rights for orchestra and band to Boosey and Co., London. It seems now that Ditson and Co. disposed of the English orchestra and band rights to Lafleur and Son, London, and that firm intends to restrain Boosey and

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1878.]

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1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

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DALY'S—SHAKESPEARE'S THIMBLET
EMPIRE—UNDER THE RED ROSE, \$20 P. M.
FIFTH AVENUE—MRS. FINCH.
GARRICK—NOVIA AGAIN, \$15 P. M.
GRAND OPERA HOUSE—SOWING THE WIND.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, \$15 P. M.
KNICKERBOCKER—THE SHEMMADE, \$2 P. M.
MURRAY HILL—MCARTHY'S MISNAT.
STAR—A LION'S HEART.
TONY PASTOR'S—VAUDEVILLE.
WALLACK'S—MISS MANHATTAN.
WEBER AND FIELDER'S—VAUDEVILLE.
BROOKLYN.
COL. SINN'S MONTAUK—THE HEART OF MARYLAND.
PARK—THE TARRYTOWN WIDOW.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter, or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE PRESS AGENT.

The "press agent," so called, was introduced to the world by the medium of the amusement-providing business, which he in turn has done much to make popular and profitable. Perhaps the adjectival wonders of the circus announcement, no less stirring and startling than the pictures of the circus poster, first revealed the press agent's utility as a provoker of publicity; but the theatre and its persons and functions have given him a scope beyond that offered by the circus, in that its objects and subjects offer a wider imaginative range. To write for a circus requires chiefly a vocabulary in which polysyllables flourish astoundingly, while the theatre writer has all the possibilities of fictional ingenuity before him, thanks to an accommodating press. He is much admired and much abused. Frequently, in a legitimate way, he commands admiration, as he sometimes makes abuse pertinent by illegitimate methods. There are those who believe the theatrical press agent is growing less useful in large cities because the requirements of journalistic sensation nowadays are beyond most of his efforts. Only during his moments of inspiration is he able to meet them. But in the smaller places his regular waves are still current, for obvious reasons, and it will be a long time before he is extinct as a power for the theatre in its admirability as well as in its lower manifestations.

But if the press agent has lost character and influence in the theatre—a proposition which many will dispute—he has invaded other fields that will count against any loss of original prestige. A metropolitan paper, recently discussing the subject, notes his power to assist enterprises which bear no relation to the business of providing public amusement. Suburban and far-away land boozing have found him valuable; railroad corporations now employ him; and even persons of wealth with social ambitions which they imagine may be finally satisfied after due publicity by tactful means hire clever writers to keep their names in print.

Of course, in the enterprises mentioned

methods of press agency differ. Each requires a special aptitude. But it is plain that this business, which originated with amusement management, will invade still other fields; and that those best fitted for it will grow in dignity as well as in prosperity.

AFTER A GOOD THING.

THE MIRROR receives many interesting communications that are not embalmed in print. There are persons unnumbered who are in search of safe propositions in the amusement line. Here is a man in Arbroath, Scotland County, Mo., who says he is a physician, and who invites the following to this paper:

I want to find a small troupe, six or seven actors with competent manager, to go with me in a medical show in this State to sell and introduce a good line of medicines; the show to furnish everything (text, actors, wardrobe, and music); myself to furnish medicines and my services; to stay from a week to ten days in each place, having three free and three pay performances each week; on pay nights to have some kind of prize contest, such as wood-sawing, nail-driving, or pie-eating; the show to be in small country towns; the troupe to bear their own expenses of moving from town to town, which, after the first stopping-place, would be by wagon, and I would pay nice in moving medicines and my own effects; the sales from medicines and gate receipts being divided equally—one half to me and the other half to the troupe. I would want farce-comedy, songs and dancing, and, in short, as good a show as could be got together for that purpose. Can you put me in communication with what I want?

P. S.—Also, troupe to pay their own board and I will pay mine.

THE MIRROR cannot put this correspondent in communication with a "troupe" that would suit him, but will furnish his address to any aspiring company that would like to enter into such an arrangement. The doctor seems to be quite a nail driver himself. Any company associated with him might have to saw wood, but the pattering may promise something.

CHANGED CONDITIONS.

A WAITER in the Chicago *Dial*, ANNA B. McMANAH, calls attention to the difference between the attitude of the public toward the player and the theatre in the old times and that of today. She says:

For two hundred years and more English-speaking peoples pointed to SHAKESPEARE, writer of plays, as the greatest of all writers. On our literature of the stage we based our claim to ownership of the world's greatest literature; yet at the same time the stage itself was shunned by pious folk and condemned by church and council, and the poor players were placed under social ostracism, sometimes even denied sacraments, incest, sins and marriage by the clergy.

And then the changed condition is noted. The stage and the actor were never so honored as they are now. The profession of the actor is steadily growing in favor with the best elements of society, and, as Miss McMANAH says, "The weekday audiences at a first-class theatre are as intelligent, as well-mannered, and probably as virtuous, as the Sunday audiences at the churches."

Between the lines of these brief statements are a multitude of relative facts and instances. No one with a broad knowledge of life and its progress can deny the place the theatre holds as an instrument and an ornament of civilization. The fanatical declarations of preachers of small brain, isolated habit and meager information against the theatre fall ineffectual upon the intelligence of the time.

THE suit of an actress against RICHARD MANSFIELD to recover salary for a season after her discharge by that actor-manager, in which the plaintiff secured judgment, has been decided in favor of the defendant. The case attracted attention from the fact that in the evidence brought forward it was said that the actress was discharged because she had dared to sit in the manager's chair during a rehearsal, and some newspapers, since the appellate decision, have therefore concluded that strict discipline, as represented by the chair episode, is upheld by the adjudication. The judgment above, however, was that the court below did not have jurisdiction, and the testimony involving managerial dignity was irrelevant in the result.

SEVERAL city theatres are closed this week, and many companies are resting until the after-Easter period. The season will now soon end, and none but the strongest attractions will brave warmer weather. Plans for Summer entertainment seem to be as ambitious as they were last year, when that form of venture was more prosperous than ever before. The season now closing has apparently been as successful as it was expected to be, but next season ought to show an increase of public interest in amusements.

KADELBURG, the German dramatist, has translated and adapted a play written by Li-KING-TAO, a Chinese play-maker, over five hundred years ago, the theme of which is older than some hills and yet as modern as the newest. It deals with two young women who fall in love with the same man. The man prefers one of the young women, but marries the other for money, and is subsequently punished by the wife, who turns out to be a veritable XANTIPPE.

PERSONALS.



QUESTIONS ANSWERED.

No Replies by Mail.

CONSTANT READER, Providence, R. I.: Write to Frank Daniel, care of the Broadway Theatre, New York city.

C. F. HATHAWAY, Rock Stream, N. Y.: Why don't you try the effect of an advertisement in THE MIRROR?

A. C. ELDREDGE, Lorain, Ohio: See answer to C. F. Hathaway.

M. M. Woodcliff, N. J.: Write to Augustus Piton, manager of Chauncy Street, and to D. W. True, manager of Andrew Mack, as per route in Dates Ahead column.

V. EDWARDS, Philadelphia, Pa.: Harry Davenport played the role of Chinchilla, the Grand Vizier, in the Boston production of *Kismet* in 1895; and Aubrey Boucicault appeared as Dan de Lyon, an Irish Prescence, in the same cast.

HARRY GRAY, New York City: Giga Nethercole originally played in the dramatization of Joseph Hart's book, "When Greek Meets Greek," in the English provinces. The dramatization was then called "The Bell of the Drum." The first American production took place on Nov. 21, 1895, at Boston, Mass., when the piece was rechristened "A Daughter of France." The play was published in THE MIRROR dated Nov. 20, 1895.

ROB W. GREENLEAF, Lowell, Mass.: You can write a vaudeville burlesque of any current play without the author's or owner's permission, but you cannot have the burlesque published or performed if you infringe the copyright law in regard to dramatic property. You cannot use the title, or portions of the dialogue, music, or situations of a copyrighted play by reproducing them in the guise of a burlesque, as an infringement of the copyright law extends to a "colorable imitation." Although the author or owner would seldom object to a vaudeville burlesque of his play, you would obviate all possibility of legal prosecution by first obtaining the owner's consent. The prices charged for vaudeville sketches range from \$20 to \$300 when sold outright. When leased on royalty, the royalty ranges from \$5 to \$50 a week. When written by dramatists of established reputations, the royalty might amount to a larger sum than \$50 a week, as, for instance, when they have a one-act comedy on royalty for vaudeville performances after the said comedy has been successfully enacted on the legitimate stage.

J. A. FRASER, Jr., New York City: You are correct in your interpretation of the law regarding plays that have been copyrighted and published since the recent passage of the amendment to the copyright law concerning the protection of dramatic property. Before the passage of that amendment it was necessary to print a notice on the title page of a published play to the effect that all "acting rights" were reserved. Even then the play could be easily pirated, because an injunction issued by a Circuit Court was not operative throughout the United States, and there was no danger of imprisonment for violation of the copyright law. Under the old law the proprietor of a copyrighted play was only entitled to recover from the infringer a sum not exceeding \$100 for the first performance, and not exceeding \$50 for each subsequent performance, and the performance of the pirated play could be enjoined; but the penalty and injunction were utterly without force or effect on account of the irreproachable character of piracy, and it did not restrain them in the least from stealing a copyrighted play.

R. C. E., Richmond, Va.: 1. Tom Karl has retired from his partnership in the Bostonians, and is living in New York. 2. Minnie Oscar Gray retired from the stage in October, 1895. She made her first appearance in John T. Raymond's company at Savannah, Ga., in 1870. In 1878 she began starring with her husband, William T. Stephens, at Baltimore, Md., and by a strange coincidence she made her last stage appearance also in that city. The dogs, "Romeo" and "Zip," that appeared with her in her first performance, died several years before her retirement. 3. The roster of the Jefferson-Florence company included Joseph Jefferson, William J. Florence, Frederick Paulding, F. C. Song, Fred G. Ross, George W. Dentam, Joseph Warren, John H. Goodwin, Barney Vincent, Madame Poniat, Violin Allen, and Eddie Lombard. 4. The cast of Saints and Sinners, when produced by A. M. Palmer at the Madison Square Theatre on Nov. 7, 1885, included J. H. Stoddart, W. J. Le Moyne, Herbert Kilsey, L. F. Mason, William Davidge, Marie Burroughs, Mrs. E. J. Phillips, Lizzie Duray, Marie Greenwald, E. M. Holland, C. P. Fiction, Frank Drew, Waldie Ramsey, Herbert S. Milward, Alfred Becka, and Henry Hogan.

HILLEN STRANGER, East Cambridge, Mass.: 1. Edith Marion was born on Oct. 10, 1875, on Governor's Island, N. Y., her father, Lieutenant Charles E. Moore of the United States Army, being stationed on Governor's Island at the time of her birth. Her first professional engagement was with P. S. Gilmore's Concert company during the season of 1885-1886. During the summer season of 1886 she sang with Anton Seidl at Brighton Beach. Then she joined the J. C. Gray Opera company, remaining with that organization as prima donna for four years. On July 23, 1886, she assumed her present position as prima donna of the Castle Square Opera company. 2. Clara Lane was born in Ellsworth, Me., but was brought up in Boston, Mass. She made her professional debut in 1885 with the Bijou Opera stock company. She then played for two seasons with Hoyt's Rag Baby and the Soldier companies. Then she returned to opera and has since been identified with operatic work. She appeared in *Nanoo*, *The Mancot* and *A Night in Venice* with the Comedie Opera company. In 1887 she was engaged for E. E. Rice's revival of *The Corsair* in Boston and New York. Then she sang leading soprano roles with the Carlton Opera company for four years. Later she supported J. K. Murray in *Glasdough*, and for several seasons appeared in the West at the head of the Murray-Lane Opera company. For the past two seasons she has been a member of the Castle Square Opera company.

MATACAS, Chicago, Ill.: In answering the question in regard to the ownership of *Forget-Me-Not*, Tim Monson kindly stated that the ownership of that play is "credited" to Rose Coghill in the American Dramatists Club List, and added (on the authority of a statement made recently by Miss Coghill to Timon) that the rights to the version she played at Wallack's Theatre some years ago, when a member of the Wallack stock company, were afterwards transferred to her by Theodore Moss. The play was originally produced by Genevieve Ward in London on Aug. 21, 1879. After her success in London, Miss Ward decided to appear in the piece in New York. Thereupon Theodore Moss and Lester Wallack, claiming to have secured the American rights from the author, Herman Melville and F. C. Grove, and in order to forestall Miss Ward's American production, brought out *Forget-Me-Not* at Wallack's Theatre on Dec. 18, 1881, with Rose Coghill in the title role. This led to litigation over the American rights to the play. Miss Ward began a suit against Theodore Moss and Lester Wallack to restrain them from producing the play at Wallack's Theatre and for the recovery of \$10,000 damages for their performance of an adaptation of the play. Judge Sedgwick of the Superior Court granted a temporary injunction against the production of the play by Moss and Wallack pending the trial of the action. The play had, previous to this decision, been withdrawn from Wallack's on Jan. 18, 1882, as Moss and Wallack declined to give a bond to pay \$1,000 a night from the first production of the play until its withdrawal to be forfeited to Miss Ward should the final decision be in her favor. Therefore it was not necessary to issue the injunction. On March 23, 1882, Judge Sedgwick decided the suit in favor of Miss Ward, ordering the injunction continued with \$100 costs to abide the event. Miss Ward produced *Forget-Me-Not* at the Fifth Avenue Theatre, New York, on March 14, 1882. Despite Judge Sedgwick's decision, Miss Coghill frequently appeared in *Forget-Me-Not* after she left Wallack's Theatre some years later to go starring. The suit was brought by Miss Ward under the common law, and the injunction issued by Judge Sedgwick was only operative in the State of New York. But Miss Coghill disregarded the injunction even in New York State, as she met with no further interference on the part of Miss Ward. This was probably due to the fact that Miss Ward in her suit only claimed to have purchased from the authors the exclusive right to produce the play for her own performances for the term of five years from the date of the agreement in 1879, with the privilege of renewal. As there was no interference with Miss Coghill's production of the play after 1882, it is to be inferred that Miss Ward never renewed the contract, and on it was shown in the course of the case that the authors had assigned all the American rights to the play to Theodore Moss in 1882. It would seem that either Theodore Moss or Miss Coghill own the American rights to *Forget-Me-Not*, unless there is evidence that Miss Ward did renew the old contract with Melville and Grove, or purchased the play outright.

IRVING.—Sir Henry Irving produced *Madame Sans-Gêne* at the London Lyceum last Saturday. Eliza Terry scored the hit of the evening in the title-role, but Irving's mannerisms are said to have seriously marred his Napoleon.

BERNHARDT.—Sarah Bernhardt will, it is reported, tour America next season under Marcus Mayer's management, presenting her familiar repertoire and a new Sardou play.

CLAXTON.—Kate Claxton will give a forty-minute sketch in May at a New York theatre not yet fixed upon, for the benefit of her niece, Sadie Cohen.

KIMBALL.—Grace Kimball will replace Isabel Irving in *The Prisoner of Zenda* when Miss Irving leaves soon to join *Never Again*.

LEHMANN.—Lilli Lehmann, who sailed for Europe last Thursday, gave a farewell song recital at the Waldorf last Wednesday evening.

AMBER.—Mabel Amber resigned from At Play Ridge at the end of its New York run, preferring not to travel this season.

JARREAU.—Veronica Jarreau returned last week from Chicago, where she was most successful in the title part of *Little Miss Chicago*. She is preparing for next season's starring tour, under H. R. Jacobs' management, and is considering a new musical comedy by a prominent author.

GRANGER.—Willis Granger, who has completely recovered his health, is now in the city.

D'ARVILLE.—Camille D'Arville has been engaged for the Summer spectacle, *A Round of Pleasure*, at the Knickerbocker Theatre.

MORTON.—Dorothy Morton will resign from *The Geisha* this week at Chicago, and leave at once for this city.

BOURCHIER.—Mrs. Arthur Bourchier (*Violet Vanbrugh*), whose illness caused an abbreviation of Mr. Bourchier's American tour, has returned to London from Cap d'Antibes quite restored to health. Mr. and Mrs. Bourchier will reopen the Strand Theatre next Saturday.

RICE.—Edward E. Rice sailed last Saturday from Liverpool, homeward bound. The cable has brought tidings of many wonderful novelties that he will exploit here next season.

THE USHER.



At the Lotos Club dinner to Ian Maclaren it was proposed by Chauncey Depew that the next banquet should be given in William Winter's honor. The suggestion met with favor and accordingly the Club will bestow its honors and hospitality upon the veteran dramatic critic on Saturday, April 24.

The intention, I believe, is to gather at the board on this occasion as many as possible of the old guard of journalists, literary men and actors—men whose achievements have been contemporaneous with Mr. Winter's long and useful career.

Owing to The Players' exclusion of journalists from membership it is the privilege of the Lotos to recognize the services of the well-abused guild of critics through one of its most distinguished members. The catholicity of the Lotos, moreover, in the quality that has made it the most celebrated of American clubs.

Olga Nethersole will not visit this country next season. She expects to devote the coming year to acting and managing a theatre in London. Her contract with the Frohmanns expires in May, but she will continue under their management for an eight weeks' engagement in London.

Miss Nethersole may return a year from next Autumn. In common with many other stars, she has found the quest of suitable plays discouraging. Indeed, it is largely because of inability to find promising new material that she is not coming back next season.

During the tour now drawing to a close Miss Nethersole has played to astonishingly large receipts. Probably the gross of her season has not been exceeded by more than two or three other attractions in the country. Her personal profits have been enormous, owing to the decidedly favorable terms of her arrangement with her managers.

Mr. Dittmar, in the *Times*, expresses doubt as to the utility of the American Dramatists Club, and remarks: "That law protecting American plays from 'piracy' seems a grand thing to folks who do not know there are no American plays to steal."

Presumably, Mr. Dittmar is not well-informed regarding the Dramatists Club. This is strange, because the American drama has had no firmer friend or advocate than Mr. Dittmar himself. Time and again his pen has encouraged and upheld native dramatic endeavor.

In the first place, every American dramatist of note is on the Dramatists Club membership roll. And, besides, such successful men as Bronson Howard, William Gillette, David Belasco, Augustus Thomas, Henry Guy Carleton, Lorimer Stoddard, Charles Klein, and Cheever Goodwin, there are scores of talented and industrious playwrights that are winning, or destined to win, their spurs.

The Club's services in securing the vital copyright amendment need be pointed only to dissipate Mr. Dittmar's doubts as to its utility. Of the plays that have been pirated by hordes of nomadic companies in the past, nine-tenths are of native authorship, as the records prove. The reason for this is that during the past ten years American plays have been the most successful presented in the United States.

It is futile to underestimate the achievements either of American dramatists or of the American Dramatists Club. Our drama has not yet developed to the full powers of maturity, but everything that promotes its progress and everything that encourages individual effort in that direction deserves a good word from the mentors of the stage, it seems to me.

Mr. and Mrs. Kendall, who have been passive for some time past, meditate another tour of the United States. What their plans are is unknown beyond the fact that they have applied for dates in a number of the principal cities.

Rumors regarding changes in management at several theatres have been floating around promiscuously for a week past. When run to earth they are found to be baseless. But they furnish material for paragraphs in the theatrical columns during the dull Lenten period.

There is nothing new in the talk about the Fifth Avenue Theatre. Mr. Miner has announced widely his wish to dispose of his lease, which has several years to run, so that he may travel abroad for a couple of years without the responsibility of a New York playhouse on his hands. If he secures the right offer he will sublease it. If not, he will spend the summer in Europe, return in September, and continue to direct the theatre himself.

The Fifth Avenue, under Mr. Miner's management, has been a steadily profitable house.

Senator Ellsworth's bill making it a misdemeanor, "punishable by a fine not less than one thousand dollars and by imprisonment for not

less than one year," to publish a portrait, or an alleged portrait, of any person living in this State without written consent, is meeting with opposition in the Assembly, where there is hope that it will be "held up," although it has passed the Senate.

THE MIRROR's suggestion that the profession should enter a formal protest against this measure is reiterated by Charles Frohman in a letter to the *World*. He points out the value of pictorial advertising in the New York press and he asserts that enactment of the Ellsworth bill "would prove a most serious menace to the interests of those who strive to entertain the public."

Mr. Frohman urges an amendment to the bill exempting "those persons who gain their living by a public exhibition of their talents" from its working.

Unless there is a determined effort by managers and actors in the direction THE MIRROR and Mr. Frohman have suggested there is likely to be great hardship for both classes of the profession.

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Performances of *The Tempest* have been rare in New York, as the annals of our theatre show. Mr. Daly's production is another proof of his courage, because the piece would find its way to the footlights if it possessed in managerial eyes the merit of box-office strength.

The Tempest was first given in New York at the John Street Theatre, on August 5, 1774. Then it remained in retirement until April 11, 1853, when Burton performed it (appearing as Caliban) at his Chambers Street Theatre. At the Bowery (then known as the New Bowery) on Sept. 14, 1863, it was played with Edward Eddy as Caliban.

What up to that date was the most ambitious production of *The Tempest* was made on March 31, 1869, at the Grand Opera House, under Clifford W. Taylor's management. In that cast E. L. Davenport figured as Prospero, William Davidge as Caliban, and Frank Mayo as Ferdinand. It ran eight weeks. On Feb. 8, 1889, a benefit matinee at the Lyceum brought George Riddle forward as Caliban in two scenes from the play.

I believe that this comprehends the history of *The Tempest* in this city up to Mr. Daly's fine revival of it.

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Actors are prone to forget their duty toward the Actors' Fund.

At the present date there are but 501 members in good standing on the Fund's books, although in the past there have been as many as three times that number.

It is to be regretted that among the delinquent members are many high-salaried men and women who are playing in prominent companies, while the 501 are chiefly of the rank and file, numbers of whom are without engagements.

This is due to carelessness on the part of actors and actresses, of course, but they should remember that the Fund never neglects or is deaf to the needs of the sick or the unfortunate, and the success and continuance of its ministrations depends upon the support and interest of prospering members of the profession.

ALFRED AARONS ARRIVES.

Alfred Aaron, Oscar Hammerstein's special agent, returned to New York on Saturday last by the *St. Paul*. Mr. Aaron brought with him the score and book of Audran's latest opera, *La Poupee*, which is enjoying great popularity at the Prince of Wales' Theatre in London. In speaking of his work abroad Mr. Aaron said: "I believe *La Poupee* will be a greater success here than *The Mikado* or *Pinafore*. It has a more amusing plot and prettier music than any opera of its class ever brought to this country. The competition for the American rights were very keen, and it was only by bidding a very high figure that I was able to secure it for Mr. Hammerstein. The artists I have engaged for the music hall are all stars, so you can see that the outlook for Olympia next season is very brilliant."

ELIZABETH'S NEW THEATRE OPENED.

Colonel W. M. Morton's New Star Theatre, Elizabeth, N. J., was opened last Wednesday by Ada Rehan and Augustin Daly's company in *The Taming of the Shrew*.

The crowded house, which held many notables, was elaborately decorated for the occasion.

The theatre, which had been closed for ten weeks, is practically a new house, having been entirely reconstructed in the most improved modern style, as has been described already in THE MIRROR.

The theatre is said to be the handsomest and best equipped in New Jersey, and its stage is capable of accommodating the heaviest scenic attractions. Twelve large dressing rooms, provided with steam heat, gas, electric light and running water, form items of interest to the players, and the beautiful, comfortable auditorium will appeal to the highest class of playgoers.

THE SERENADE FOR ENGLAND.

The Bostonians have acquired the English rights of Harry B. Smith's and Victor Herbert's *The Serenade* and negotiations are pending for its early production in London by this organization. Messrs. Barnes and MacDonald and Manager Frank L. Perley will sail immediately after the run of the opera at the Knickerbocker Theatre to confer with Charles Frohman, who has acquired the lease of a popular playhouse in the English metropolis, about the transfer of the organization and opera across the waters. If the negotiations are happily terminated then this popular light opera company will sing in London late in July.

KISMET CLOSES.

When *Kismet* closed in Philadelphia last Saturday night Manager Lee made a speech to the company in which he said that he had lost \$20,000 on the production. The salaries had not been paid for two weeks. Mr. Lee settled for one week, however, and informed the members of the company that each would be notified as to when and where in New York the balance would be paid.

Faurot's, Lima, O. New man's g't, May 1. Address H. G. Hyde. Improvements throughout.

THE SUNDAY PERFORMANCES IN THE WEST.

President John Malone of the Actors' Society of America has written this letter to THE MIRROR:

I noted with much interest the communication in your last week's issue regarding the matter of Sunday performances in Cincinnati. Several communications sent by me to city officials and others in Cincinnati regarding this matter since March 1st have received no acknowledgment, and your correspondent's statement affords me an opportunity to appreciate the reason. I would like to add to the literature of this subject the enclosed letter from the ex-president of the "Municipal League" of the city of Cincinnati.

The letter mentioned recites in detail several instances illustrative of the outrageous state of affairs described in last week's MIRROR in connection with Sunday performances in Cincinnati, and details certain attempts to secure just treatment for actors from managers and officials. President Malone has addressed a letter to the Mayor-elect of Cincinnati in hope to ameliorate matters under the incoming regime. William Sampson, the MIRROR correspondent at Cincinnati, writes:

Section 7,022 of the Revised Statutes of Ohio reads as follows: "Whoever on the first day of the week, commonly called Sunday, participates in or exhibits to the public with or without charge for admittance any theatrical or dramatic performance of any kind or description shall, on complaint made within twenty days thereafter, be fined in any sum not exceeding \$100 or be confined in the county jail not exceeding six months, or both at the discretion of the court."

Section 7,129 reads: "A sheriff, deputy sheriff, constable, marshal or deputy marshal, watchman or police officer, shall arrest and detain any person violating any law of this State, or any legal ordinance of a city or village, until a legal warrant can be obtained."

Upon these two sections hangs the entire controversy over the Sunday theatre in Cincinnati. These statutes were enacted by the State legislature at Columbus. A large majority of the legislators are from the rural districts where conditions are widely different from those existing in a large city. The County legislators ignore this fact completely, and enact laws which, while entirely in harmony with the government of a small village, are too narrow-minded for the government of a city population. These Sunday laws are directly in point with the foregoing. The sentiment of the majority of the people of Cincinnati is decidedly adverse to these statutes, and so strong is this opposing sentiment that it has been absolutely impossible to obtain a conviction for even their most open violations. Whenever a manager or an actor has been brought to trial, a jury has always been demanded with the inevitable result of a disengagement or acquittal; a conviction is unheard of. Notwithstanding these results, the public authorities are always being urged by law and order associations to arrest theatrical companies for performing on Sunday. This continuous agitation brought about a compromise, or makeshift, which has been in operation for several years. The police authorities, by straining a point or two, construed the word "performance," as used in the statutes, to mean a complete and finished performance; that is, a performance was not a performance until the curtain went down at the conclusion of the last act. The immunity was then gone through with of arresting several of the actors, releasing them on bail, and the next day, in the police court, the cases would be dismissed or placed upon the open docket. This has been endured by the managers as a necessary evil. The only persons completely satisfied with it have been the police court clerks, whose coffers have been enriched by the fees exacted for the preparation of the necessary legal papers. This has been made possible because the arrests would be made Sunday when the cases are cleared. The clerk invariably requires an exorbitant extra fee of from \$5 to \$50 for each bond he executes outside of office hours, and this take off has always constituted the most lucrative part of the income of a police court clerk. In arranging for Sunday performances a certain sum of money must always be set aside for the expenses of the arrest, etc. This manner of complying with the law has been also unsatisfactory to the Sunday people, for the spirit of the law has never been attained.

Another feature of the Sunday law is often overlooked by the profession. As is seen by the statute above quoted, a theatrical entertainment given on Sunday is illegal. A contract for a performance on Sunday or for an engagement which includes a Sunday performance is therefore a contract to perform an illegal act and is wholly void. No action can be sustained by either party which is based upon such a contract. This has been held repeatedly by the State courts in civil cases. A new set of city officials, including the Mayor and Police Judge, was elected April 3 in a reform wave which swept the city. Under this régime an attempt will be made to enforce the Sunday laws, and especially against the theatres. There is one way in which this can be done effectively, by following out the spirit of the statutes and arresting the manager and one or two actors at the beginning of every performance. Then they may be acquitted the next day, but the performance has been stopped.

There is only one other way to close the Sunday theatre, and that is for the actor to refuse to appear on that day. If he does appear, he must suffer the penalties of an arrest, either nominal or actual. The Chicago newspapers are agitating the discontinuance of Sunday performances in that city, one journal appealing to local pride as well as to common sense in this manner: "Chicago should have outgrown, before this, the fashions of a frontier town, and until this is done, in all particulars, we need find no occasion for surprise in the taunts hurled at our peculiar civilization from every source."

EXECUTIVE MEETING OF THE FUND.

The executive committee and the board of trustees of the Actors' Fund held meetings last Thursday. A great amount of work was accomplished for the relief of the indigent sick and the burial of the destitute dead, calls for the Fund's assistance being unusually large. First Vice-President Louis Aldrich presided as usual in the absence of President A. M. Palmer.

The monthly reports of the secretary and treasurer were approved, and a communication was read from Comptroller Asbel P. Fitch showing the Fund's share of theatrical license fees during the year past to be about \$13,000. Only one benefit in the whole country was reported, that given last month in this city, which netted about \$2,450, the expenses having been kept very low through the efficient direction of Daniel Frohman, chairman of the benefit committee.

Louis Aldrich called attention to the lamentable fact that the entire number of members who have paid their dues for the year ending July 1 is but 501, and he regretted deeply that many representative actors and actresses, now engaged in prominent companies, had neglected this absolute duty to this most worthy charity. Mr. Aldrich added that he had recruited last year more than 450 new members from representative organizations, and yet only twenty-seven of these have paid their dues this year. The trustees were at a loss to know what action might be taken in the matter, only hoping that in some way the delinquent members may be made to see that they are neglecting a positive duty to themselves and their profession.

IVAN GREBOFF'S AMERICAN DEBUT.

Ivan Greboff, the Russian boy pianist, will make his American debut under management of Guy De Gaulus, at Hardman Hall next Saturday evening. The young musician is said to possess wonderful abilities and brilliant technique, and his initial appearance will be the occasion of his introduction to the American press. Should the concert prove an artistic success, Manager De Gaulus may arrange with Will J. Block to direct a tour for Greboff.

Nicollsey, Vincennes, Ind., booking '97-'98.

MANAGER JAMES B. CAMP.



Above is a recent and excellent portrait of James B. Camp, manager of the Grand Opera House, Louisville, Ky. Mr. Camp began his career as office boy with the late Barney McAuley, at the time McAuley's Theatre, Louisville, was built, and was afterwards in charge of the advertising of the theatre, and, finally, became a member of the celebrated stock company at that house, in which were such well-known players as Ada Rehan, William H. Gillette, W. H. Powers, and others.

When financial troubles came to Barney McAuley, and he was compelled to give up his theatre, Mr. Camp went on the road with him, acting as stage manager and playing parts in The Messenger from Jarvis Section and The Jerseyman.

Upon his marriage to the daughter of the Hon. William B. Holte, who was at one time prominently mentioned for a position in President Cleveland's cabinet, during the latter's first term, Mr. Camp left the road and became business manager for the Auditorium, Louisville, under Daniel Quillip, proprietor. The house played the very finest of the attractions traveling at the time, including Booth, Barrett, Patti, Modjeska, and Sarah Bernhardt.

After a number of seasons of successful management at the Auditorium, Mr. Camp became sole manager of the Grand Opera House, which was built by the Whallen Brothers. His conduct of that successful theatre for the past three years is well known in the profession.

REFLECTIONS.

Agnes Sorma arrived last Thursday from Europe.

Oscar Hammerstein is arranging for an attraction with which to reopen the Olympia Theatre on April 28.

Paul Steinendorf will conduct the music of The Circus Girl at Daly's.

Carrie Perkins was summoned from the cast of Jack and the Beanstalk last week by the serious illness of her mother.

The baggage of the Brian Boru company was attached recently at Port Huron, Mich., but was released upon a temporary settlement. The attachment was secured by Eugene Clifford Poller of New York upon a claim of \$1,600.

John M. Morton has secured a judgment against John A. Stevens for \$430, representing unpaid royalties on a revised version of *Jack of the Ninety-second*.

Cheridah Simpson was out of the cast of The Girl from Paris last Thursday because of a severe cold. Adele Archer replaced Miss Simpson.

Grace Thorne Coulter has retired from A Contested Woman, preferring not to travel.

Grace Henderson and Alexander Clark have been secured for May Irwin's company next season.

Ada Gray has informed a Cleveland reporter that William Jennings Bryan certainly played Sir Francis Levenson in *East Lynne* with her company in 1884 under the name of William Jennings. Miss Gray does not remember whether he was a good actor or a bad one.

Jeanette Robinson Murphy, assisted by Ladies' String Quartet, sang negro melodies at the Waldorf on April 5.

S. H. Friedlander, one of the proprietors of the Columbia Theatre, San Francisco, left the Coast for New York on April 4, and will remain in this city several weeks.

Mrs. George Salisbury (Helen Bertrand), who was severely injured March 4 by falling down an elevator shaft at Carbondale, Pa., is slowly recovering.

Belmont and Delmer have arrived in America to join the Barnum and Bailey Show.

The Quadrangle Opera company will open next week for Spring and Summer. Antonio Alberti is general representative.

Senator Coyle's bill, introduced in the Pennsylvania Legislature, to prevent hypnotic exhibitions was reported last Thursday with an affirmative recommendation.

The benefit arranged for Kitty Abbey, the young daughter of the late Henry E. Abbey, will occur at the Metropolitan Opera House on April 20. Nearly all the prominent opera singers will appear in selections from various operas.

Robert Drouet has been the leading man at the Girard Avenue Theatre, Philadelphia, for thirty weeks, succeeding in comedy parts as well as in more serious roles. Among his most successful impersonations have been Captain Ford in *The New South*, Douglas in *Young Mrs. Winthrop*, Philip in *A Woman's Power*, Tom Stanhope in *Incog.*, Mark Cross in

AT THE THEATRES.

Daly's.—*The Tempest*.

A comedy by William Shakespeare, arranged in four acts. Revived April 6.

Aleppo	Sidney Herbert
Ferdinand	J. H. Craig
Prospero	Charles Richman
Antonio	George Clarke
Gonzalo	William Hay-Brown
Trinculo	Edwin Varney
Stephano	Herbert Graham
Adriana	William Griffiths
Francisco	Frederick Trundell
Caliban	Robert Bosworth
Miranda	Tyrone Power
Ceres	Nancy McIntosh
Iris	Percy Hassell
June	Grace Rutter
Ariel	Mabel Gilman
Chief Spirits attending on Prospero	Virginia Earle
Sila Conover, Isadore Duncan, Mabel Thompson, G. W. Miller, and Gertrude Bennett.	Helena Nelson

The Tempest is a reading rather than an acting play. Its exquisitely delicate, gossamer-like texture necessarily becomes somewhat crumpled when presented to the imagination through the material mediums of actors and scenery. The play is believed to have been written about 1610, when Shakespeare had reached the full maturity of his poetical powers, and it is pervaded by a dream-like fancy too subtle and illusive to be captured and imprisoned by even the best dramatic art. In short, Shakespeare's poetic dream is too ethereal for adequate presentation upon the stage. Mr. Daly does as much for it as any manager could, and much more than most would attempt to do.

In the course of its revival at his theatre last Tuesday evening some beautiful stage pictures were shown, and the Isle which was supposed to be enchanted was really pervaded by an atmosphere of enchantment. Thanks are due to Mr. Daly for presenting *The Tempest*, and for doing it, moreover, in a manner so pain-taking and elaborate that it would have undoubtedly fed the heart of Shakespeare himself with joy if he could have seen it. Spectacularly, this revival of *The Tempest* was a triumph. In Daly's able hands in the appeal to the eye were Henry E. Hoyt, who painted the scenery; Percy Anderson, who designed the costumes; Maurice Herrmann, who furnished the court dresses; E. Haermann, who supplied the costumes of the spirits; Thomas Mangan, who devised ingenious new effects, and Carl Marwig, who arranged the dances and other movements of the fairies.

In producing *The Tempest* Mr. Daly essayed a task which most managers in the past have been careful to avoid. At intervals of about thirty years it has been staged during this century in this country. It was last before produced at the Grand Opera House, New York, in 1880, by E. W. Taverne, with E. L. Davenport as Prospero and William Davidge as Caliban. The part of Miranda was played by Josephine Fiddes and that of Ferdinand by Frank Mayo.

It would not be easy to find a cast more successful in reproducing the spirit of *The Tempest* than the present one. The comedy is one of Shakespeare's masterpieces, and the Daly company's attitude toward it is one of appreciation and reverence. George Clark was an authoritative and dignified Prospero. Nancy McIntosh played the part of Miranda with her usual grace and charm, and sings in a very sweet and well-cultivated voice. Virginia Earle as Ariel was not particularly sprite-like. She is more at home in vivacious comedy roles, but was nevertheless pleasing as Ariel and sang well. Charles Richman as Ferdinand, Miranda's lover, was very satisfying to the eye and acted with taste and poise. Herbert Graham and Charles Griffith in the roles respectively of Stephano, a drunken butler, and Trinculo, a jester, were full of quaint humor, and acted with artistic moderation. The difficult part of Caliban was well played by Tyrone Power, and the others were thoroughly in the picture. The charming dreamlike effects were accentuated by the music by Arne and Purcell and the original music composed by Tankebe for Maximilian of Bavaria. The performance of *The Tempest* was repeated last Thursday and Saturday evenings and at the Wednesday and Saturday matinées.

Empire.—*A Man and His Wife*.

Play in three acts by George Fleming. Produced April 6.

Roger Ainslie	William Faversham
Sir Noel Drage	Robert Edeson
Lord Francis Hillyer	Jameson Lee Finney
Joe Thorn	E. V. Backus
Drover	W. B. Barnes
Woodhouse	George C. Pearce
Eleanor Ainslie	Viola Allen
Adela Antrobus	Ida Conquest
Mrs.	Ellen Gall
Violet Antrobus	Jane Haworth
Lady Wickham	Mrs. Thomas Whiffen

At the Empire Theatre Charles Fröhmann gave last Tuesday afternoon a trial performance of a new play, *A Man and His Wife*, by George Fleming, which is the pen name of Julia Constance Fletcher, an English woman who collaborated with Mrs. Burnett in writing *The First Gentleman of Europe*. A large audience heartily applauded the several striking scenes of the play and the especially brilliant work of the players.

A Man and His Wife tells in a new way the venerable story of a weak woman who listens to the importunities of a conscientious man and forgets momentarily the honest, unselfish love of her husband. The play begins in the London home of Roger Ainslie and his wife. It is the eve of their departure for Australia, where Ainslie owns a gold mine, of which Sir Noel Drage is an influential director. Drage begs the wife to forsake her husband for him, but she, although visibly wavering in mind, sends him about his business. The scene changes to Drage's apartments, where he expects a farewell call from Ainslie. The wife, desirous to see her temper again, comes alone to him and, yielding to his importunities, promises to sleep with him on the morrow. At this moment, Ainslie is heard at the door and Drage hides the woman in an adjoining room. Ainslie enters, announces that a woman's voice had reached him on the stair and that it she wishes to withdraw he need not see her. Drage, naturally perturbed, defends the honor of the woman, who remains nameless, and leads her across the rear of the room. As she reaches the door, Ainslie calls upon her to pause and, still ignorant of her identity, shows plainly the error of her way. While he speaks, the woman comes to her senses, draws away from Drage, and finally dashes from the room. Drage, utterly overcome, falls upon a table crying, "Ainslie, you don't know what you have done!"

The closing scene is in Western Australia, a year later. Ainslie is recovering after long illness, his life having been saved by the tireless devotion of his wife. The husband has learned that it was she who was in his friend's room, but has kept his knowledge secret, sending to England for Drage as he believed death was imminent and he wished that his wife and Drage might be united if such was their desire. Drage

arrives, and Ainslie tells him that he knows all, that a calamity has occurred in the mine and that he will lead the rescuing party to almost certain death. He goes to bid farewell to the wife. Drage, who has realized that his spell over Mrs. Ainslie is broken, hurries away, reaches the mine first, and is killed. The report comes that her husband is dead, and the wife is prostrated with grief. Then Ainslie reappears, and his wife embraces him, crying, "I'm glad that it was not you!"

The playwright has worked out this story with uncommon skill, the dialogue being forceful and natural, and the situations admirably handled. The opening act is somewhat overcharged with altogether superfluous society twaddle introduced by minor characters having no bearing upon the play or its purpose, and the scenes between Mrs. Ainslie and Drage might well be quicker and briefer, but these are small defects.

William Faversham as Ainslie gave one of the finest performances of his career, utterly unaffected, straightforward, manly and sympathetic. Robert Edison in the ungrateful role of Drage offered a forceful, impressive characterization. Viola Allen as the vacillating Mrs. Ainslie was earnest and effective, endowing the very unattractive role with an individuality that drew forth pity rather than contempt. Ida Conquest and Jameson Lee Finney were amusing in the juvenile roles; Mrs. Thomas Whiffen was an ever charming in the part of Lady Wickham; Jane Haworth gave a clever sketch of a silly young society girl, and E. V. Backus made a manly foreman of the gold mine.

The play was prettily mounted with three beautiful scenes, and the management of the stage was in every particular delightful.

Casino.—*The Wedding Day*.

Comic opera in three acts. Book by Stanislaus Stanga, suggested by La Fontaine, music by Julian Edwards. Produced April 8.

Due De Boulli	William Prueitt
Raoul, Vicomte de Bragelonne	Tom Greene
Sergeant Sabre	Winfield Blake
Corporal Soufflé	Leonard Savoy
Lambert	Eugene De Savad
Polykop	John De Angelis
Planchette	A. C. Wheeler
Pomade	Albert McGuigan
Madam Montebello	Lucille Saunders
Lucille D'Herblay	Lillian Russell
Aunt Hortense	L. Alice Hill
Rose-Marie	Doris Fox
Mile. Rose	Sally Randall
Mile. C. Urcy	Mary Cuthbert
Mile. Villiers	Grace Freeman
Mile. Varney	Marguerite Leon

In line with the immediately past manifestations at the Casino and sufficient to the purposes of its present management is *The Wedding Day*. But it is not entertainment for the general theatregoer. Melodically it reflects credit upon the gentleman who compiled and originated its score. But, unfortunately, persons to whom music is audible and pleasing can also hear matters less worthy. The book of *The Wedding Day* is almost always suggestive, and its lines are frequently boldly vulgar. Sometimes, with accompanying action, they are unqualifiedly indecent. There is, in fact, much in the opera that will delight the habitude of the Tenderloin—a person who revels in pungent entertainment, as he sometimes requires strong medicine—and it will move than tickle the seasonable retail buyer from Texas and other remote localities who combines amusement with pleasure on his trips to New York, and leaves his folk at home. A deaf person, whose other sense were unimpaired, might delight in the scenic splendor of the production and the richness and variety of the costuming, and yet even such a person, unless used to the most daring of stage action in the city, would perhaps be startled now and then by the physical activities that punctuate the lines of evil significance with which *The Wedding Day* is interlarded. But there is no management in New York that assumes to cater to the deaf or the sightless. Unfortunately, there are managers here who cater to those whose faculties are presumably normal yet really aberrant. All such will vote *The Wedding Day* a great source of amusement.

The deplorable feature of this production is a plainly deliberate effort to make two patches of dirt appear where one would suffice and whence none would be missed. The story is from the French, but it is safe to say that in its original form there was no such boldness and assurance in meretricious movement and verbiage as is here witnessed and heard. The theme might have been treated with comparative decorum, and yet with enough of wit to make it acceptable generally, with the accessories that have been employed with lavish hand to gild and excuse this presentation.

A bargain-counter idea has characterized the announcements as to the persons actively concerned in the production. It has been said that three stars would appear in it. The bargain counter always holds goods damaged, or in poor request. Persons who are accepted as stars generally continue as stars. And there have been in the past, as there are to-day, other comic opera companies with one recognizable head quite as well equipped with supporting talent as is *The Wedding Day*.

In experience, attractiveness, and popularity Lillian Russell heads this company, and naturally she figures first on the printing. She has a part which requires her during the action of the opera to dispute identity with Della Fox. The plausibility of such an exchange of individuality is beyond the most elastic imagination. Miss Russell, however, acts better than ever and sings most plausibly.

Miss Fox is suited in the part of a Parisian maid in the guise of a Normandy maid, marries a middle-aged baker of amorous propensity. Mr. De Angelis, as the aforesaid baker, scored the hit of the piece on the first performance. His clowning ability is admirably served, and in a song in which he describes in suggestive phrase the universal allurements of the festive Polykop and pollishes each verse with a national dance—running from the Spanish fandango to the Oriental movement popular on the Midway at Chicago and in a relic of that show since annually exploited at Coney Island—as well as in a ditty telling of the loves of a mermaid and a whale which, beginning in a Southern sea, were chilled in a Northern by the freezing of the mermaid's tail—he won the greatest applause of the evening.

The others of the company—William Prueitt, Lucille Saunders, Tom Greene, Alf C. Wheeler, Louise Risi, Winfield Blake, Leonard Savoy, Eugene De Angelis, and Albert McGuigan, all in more or less suitable parts—show the ambitious nature of the production in its personages. There is a large and tuneful chorus, in which there are as many slightly figures as are usual in a piece of this sort.

The scenery, by Ernest Albert and Walter Burridge, is most artistic; the costumes, by Dawson, are rich, varied and picturesque; and in fact every material detail is first-class. Mr. Edwards conducts the band with all the care and pride that a composer may be supposed to exercise and feel in such an event. The staging of the opera reflects credit upon Richard Barker.

Irving Place.—*Nora*.

Agnes Sorma, who is generally conceded to be the most popular actress of the Berlin stage, made her American debut last evening at the Irving Place Theatre in the title-role of Ibsen's *Nora*, the play known on the English-speaking stage as *The Doll's House*.

One of Frau Sorma's strong points as an actress, according to German critics, is her versatility. She is considered in Germany not only inimitable in light comedies such as *Divorces*, but is reputed to be the best interpreter of Ibsen on the German stage, and has received critical eulogy as an ideal Ophelia.

She has however been accorded high praise for her acting in such roles as Esther, Jewess of Toledo, Erdita, Desdemona, and Cordelia. Ibsen, after seeing her in her most celebrated interpretation of *The Doll's House* in Europe, not excepting Eleonora Duse, gave her opinion to the effect that her Nora was the best of all.

We therefore owe a debt of gratitude to Manager Conried for inducing Frau Sorma to come to New York in order to enable us to enjoy the acting of this famous foreign actress. And after seeing her in her initial histrionic effort last evening, most of the auditors no doubt regretted that her engagement is to be so limited.

No wonder that her Nora received such great commendation from Ibsen. It is a masterpiece of histrionic naturalism. There is not a moment throughout the entire performance that Frau Sorma seems to have studied anything she does or says. There is not the slightest strain after dramatic effect.

Yet her acting proved singularly absorbing and held the auditors spellbound. After the first act it was apparent that she had captured the entire audience, which broke out in most enthusiastic applause and called Frau Sorma out repeatedly. At the close of the performance she received an ovation such as a German audience only accords to actresses of the very first order.

Frau Sorma has been endowed by nature with a charming face and a captivating personality. In figure she is petite, but by no means undersized. In the first act she struck just the right tone in portraying the girlish and undeveloped side of Nora's character. She was essentially frivolous, but lovable within. The scene in which she plays with her children was delightfully enacted, and she evinced pronounced capacity as a comedienne in her limited opportunity for the delivery of humorous lines. As the performance progressed, and poor little Nora began to suffer the consequences of forging her father's name, Frau Sorma proved herself fully equal to the exacting work of the various dramatic situations. Without the slightest suspicion of theatricalism she exhibited great dramatic power. Indeed, her histrionic effectiveness is largely due to her powerful method of artistic realism. There is a tremendous undercurrent of dramatic intensity in her portrayal of Nora, and it fairly magnetized the audience last evening.

Frau Sorma will repeat her impersonation of Nora this (Tuesday) evening, on Wednesday evening, and at the Saturday matinee. On Thursday, Friday, and Saturday nights of the current week she will appear as Christine in *Liebestod*, a role she played with great success in Berlin last year.

Murray Hill.—McCarthy's Misfits.

Barney Ferguson brought his successful comedy, *McCarthy's Misfits*, to the Murray Hill Theatre last evening, and a large audience laughed heartily over the humor of star and play.

Mr. Ferguson as Dennis McCarthy, the character in which he has appeared more than two thousand times in America and Europe, was irresistibly droll, and his unceasing comicalities were uproariously received.

Jim Marr as Michael Mulligan made an excellent foil for the star, evincing a large share of the same quiet humor that has made Thomas E. Murray famous. Slade Murray introduced an array of English music-hall specialties with considerable success.

Others in the generally capable cast were: Harry Mack, Dan Keating, George S. Bentz, Robert Doris, Richard Ferguson, Douglas Atherton, Camille Gautier, Mora Reynolds, Myra Brooks, Della Ferguson, and Belle and Lotta.

Grand.—*Sowing the Wind*.

Sydney Grundy's play, *Sowing the Wind*, which achieved a memorable success when produced at the Empire Theatre, was presented at the Grand Opera House last evening before a large and appreciative audience. The many strong situations and the beautifully written dialogue were generously applauded, and the capital work of the players received prompt recognition. Mr. Grundy's eloquent plea for an equality of moral responsibility in the sexes, set forth so forcibly in this brilliant play, is fast becoming more and more a topic of popular agitation, and *Sowing the Wind* has done, and has yet to do, a distinct service to humanity and to morality by painting in vivid colors the injustice of the prevailing social code. The thoroughly excellent cast included J. H. Gilmour, Thomas Whiffen, Frederick Strong, Marshall Steedman, Walter Green, Joseph Williams, Gerald Pierce, Henry Mills, Edna Hall, Emily Dodd, Jessie Dodd, and Ella Hugh Wood.

Star.—*A Lion's Heart*.

Carl A. Haswill's picturesque production of Benjamin Landeck and Arthur Shirley's powerful melodrama, *A Lion's Heart*, drew a large audience last evening at the Star Theatre. The production is the same excellent one seen earlier in the season at the Harlem Opera House, and the many thrilling scenes met with the same enthusiastic greeting. Carl A. Haswill repeated his strong impersonation of the wronged lion-tamer, and Mrs. Haswill was again successful in the role of the heroine. Edwin Brandt offered an impressive characterization as the arch-villain, Gaspard Dobre, and Elsie Oldcastle added another to her long list of thoroughly artistic performances. The cast, all eminently satisfactory, also includes Carroll Daly, Joseph Slayton, Sam Verney, Harry L. Keane, George Hamilton, Edith Fazett Tilton, Georgia L. Fox, and Georgia Brandon.

Other Houses.

ACADEMY.—Brian Boru returned to the city last evening being presented by the Whitney Opera company to a large audience.

PIJOU.—May Irwin has discontinued Wednesday matinees as the warm weather approaches, and Courted Into Court makes toward the two mark.

COLUMBUS.—*A Boy Wanted*, with Harry Clay Slaney as the youth in question, came back to town last evening.

DALY'S.—*The Tempest* and *The Geisha* will alternate this week, no performance being given on Good Friday.

EMPIRE.—Under the Red Robe will reach its

one hundred and fiftieth performance on April 23.

GARRICK.—Never Again in a crowded house at each representation.

HERALD SQUARE.—The Girl from Paris celebrated last evening its one hundred and fiftieth performance.

HARLEM OPERA HOUSE.—Pudd'nhead Wilson, with Theodore Hamilton in the title part, was presented last evening to a large audience.

KNICKERBOCKER.—The Bostonians are playing to big business in *The Serenade*.

PROPELLE'S.—

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Physician, The Princess and the Butterfly, and Others.—Many Closures—News.

(Special Correspondence of *The Mirror*.)

LONDON, April 3, 1897.

It is necessary that I should first of all record a few impressions concerning Henry Arthur Jones's new five-act play, *The Physician*, which Charles Wyndham produced at the Criterion last week, just too late for me to do more than mention the fact of production. First of all, let



me state that *The Physician* shows in many points a marked improvement on certain of our Jones's recent playwriting efforts. Whereof I, personally, am glad, for I have a great regard for Jones, not only as a man, but also—which is more to the purpose “in business,” for much of his work dramatic rather than lecturing—I have been impelled, however, of late, to disagree with, and even to denounce the methods he has adopted in, for example, *The Masquerader*, *The Case of Rebellious Susan*, *Michael and His Lost Angel*, and *The Triumph of the Philistines*; or, *How Mr. Jurgan Preserved the Morals of Market Padbury Under Very Trying Circumstances*, which is a title nearly as long as some of the said Jones's speeches—and Jones can write long speeches, I can tell you.

I rejoice therefore that this author who gave us such fine dramatic works as *The Silver King* and *The Middleman* has returned to a saner method. *The Physician* contains some few little things one would prefer to see omitted—such as the cheap girding at church and chaperone—who are not always worse than non church and chaperone, as our Henry Arthur would appear to wish us to believe. Still it is a strong and vigorously written piece—built, for the most part, around the dispassionate lover of a sweet young creature with whom the physician, hitherto sage and devoted only to science, has himself fallen in love. This physician, being of a noble nature, smoothes his feelings and does all that in him lies to cure the hapless young fellow who in his fits—often long fits of perfect sobriety—is an ardent temperance advocate, a younger kind of J. B. Gough in point of fact. The struggles of the young dispassionate, the perplexities of his charming fiancée and the intense anxiety and self-sacrifice of the physician on behalf of each of the young people give scope, as you may suppose, for some powerful scenes and for some fine acting.

The said fine acting is, of course, chiefly provided by Wyndham in the name part. In this he reveals not only many an excellent touch of comedy, but a command of intense pathos, which he has not had too much chance of displaying hitherto—a point of fact not since he was leading juvenile at the old Queen's in Long Acre some seven or eight and twenty years ago, when Henry Irving was the heavy villain of the house and Toole and Lionel Brough the low comedians. Wyndham's Dr. Lewin Carey in Jones's latest play will rank with his very finest impersonations. Charles Wyndham, of course, has had good opportunity of acquiring knowledge of the manners and customs of medical men, for not only was his father in that profession, but you Americans will doubtless remember that Charles himself rendered excellent surgical aid in your own late great civil war.

T. B. Thalberg gave a strong rendering of the ill-fated young drunkard-testifier who subsequently dies of delirium; and Mary Moore as his sweetheart who subsequently marries the physician, or at least indicates so much, looked handsome, as is her wont, and played better than her wont usually is. Other clever performances, especially in the more humorous vein, were contributed by Alfred Bishop, Leslie Kenyon, and that fine actress, Marion Terry (sister to Ellen). Marion has not much of a part, however—for her.

On Monday we were hidden to the St. James's to see the latest work of our Arthur Wing Pinero, who undoubtedly, notwithstanding his many but always honorable failures, is our No. 1 living dramatist, our Henry Arthur Jones being our No. 2 ditto ditto. Pinero's latest, as I have more than once notified you, is entitled *The Princess and the Butterfly*, or *The Fantastics*, and sooth to say there was much of the fantastic about it. Its five acts and its twenty-nine speaking parts team with brilliant epigrammatic satire, satire so full of true humor and observation, sandwiched with a couple of scenes of rare intensity and pathos, that a sort of glamor, as it were, is thrown over the oftentimes thin story. Entire acts are negotiated with scarcely a ripple of dramatic situation, and yet so brilliantly is the play written that you feel bound to listen to it until its final line, which, of course, shows that “Pinny,” as many of us call him for short, is even more artistic than of yore, and that is saying a good deal, for our British stage possesses no more earnest and conscientious worker.

This new production of Manager George Alexander's—so full of expensive and gorgeous scenery, and still more expensive and gorgeous dresses—is in effect a kind of a lively sermon upon those who mean well, our because their life is approaching what the late Shakespeare (or Bacon, as the case may be) describes as the sere and yellow leaf. Also might this brilliantly written play be regarded as a keen, and perhaps

in some respects super-subtle, satire against the middle-aged idle rich, who mostly regardless of the needs and sufferings of their dollarless and dolorous brothers and sisters, put in large chunks of time either in bemoaning the coming on disposition of “Popper Chronos” or in striving to evade the machinations of the foul fiend Ennui by frisking around with the latest toys whenever the opportunity for scandal mongering gives out.

Although I have both seen and read Pinero's play, I don't know that I can really describe the actual plot thereof. In fact, I feel much in the same position as was Anti Jacobin Canning's Needy Knifegrinder, who remarked “Story? God bless you, I have none to tell sir!” It may, perhaps, be set forth somewhat in the following manner, which, however, I must ask you to take—as our English auctioneers says of certain “lots” they put up for sale—with all errors of description.

The Princess indicated in the title is Laura, Princess of Pannonia—which is Hungary way, as Albert Chevalier might put it. She, an English born damsel, married the prince when he was sixty and she nineteen and she is now a handsome widow just entering her forty-first year. The “Butterfly” in question is Sir George Lamont, who was in his youth accustomed to once attendance upon her, but soon gave up such dancing on learning that she was madly loved by his brother Rupert, who has been dead some years when the curtain rises. When the Butterfly's brother Rupert found that Laura had been persuaded to marry the aforesaid Hungarian prince his life went to a place the author mentions, and he had an “affair,” as the French euphemistically put it. The result of this “affair” was a little daughter, who was supposed to have been brought up by her mother's subsequent husband, one Flavio Zulliani, a wandering ‘cellist who since his wife's speedy death worked now in Italy, now in France, anon in America and goodness knows where beside. This girl, called Fay Zulliani, speaking a patois of many languages picked up in her travels, is about nineteen when the play opens and is under the care of ex-Butterfly Lamont, who, being somewhat nonplussed as to the proper method of bringing up a young girl, calls to see his old flame, the widow-princess on her forty-first birthday, and relating the story of his brother's life-wreck bespicks the Princess's good offices on behalf of the girl Fay. Her Highness, out of regard for her old friend Sir George, after some brilliantly written badinage as to what foibles they are both becoming, agrees to help the girl Fay in every possible way; and it is indicated that she is again smitten with Sir George and he with her and that they will evidently soon make a middling match of it.

The next act takes place at the swaggy but not too particular manse of Mr. and Mrs. St. Roche, who have been taking care of Fay. Sir George has for some time been anxious to get Fay away from the St. Roche's influence, for not only are some of the St. R.'s male visitors of a shady and “rapid” sort, but Mrs. St. R. herself is suspected (and rightly, as it afterwards appears) of not being too overwhelmingly faithful to her husband or he to her. As a matter of fact they occupy the same house and entertain their respective sets, but do not live together. Sir George, while waiting for Fay, notes that a young French guest has brought into the house a certain not “shady” woman, and he, for Fay's sake, calls St. Roche's attention to the fact. St. R., with pretended virtuous indignation, taxes the young Frenchman with it, giving away the name of his informant. The Frenchman, stating that he is betrothed to the lady in question, wantfully flings some soda and whiskey in Sir George's face and anon, inasmuch as everybody is proceeding to Paris forthwith, arrangements are made for a duel. After a light comedy act in Paris, where the Princess, who is now taking care of Fay, begins to manifest, although virtually pledged to Sir George, an affection for a mere boy—a government official, Edward Oriel by name; you see anon Sir George preparing to go a-dueling. The time is 4:30 a. m., and as Sir George is about to go, he is startled to find young Fay creeping into the place in fancy dress. She is always up to some wild prank or another; this time she has secretly been with a dependent of the Princess's to a ball. Sir George denounces her for her many mad attempts to estrange her friends and well-wishers, and anon points out that he has just learned that she is not his brother's child at all, but a fraud passed off by Zulliani when that child died a mere baby. Zulliani, who has been receiving a comfortable allowance for Fay all the time, has just died and confessed all. The stunned and ashamed girl presently finds out by accident that her long supposed uncle, her only true benefactor, is about to fight a duel, and that it is partly, if not solely, on her account. The impulsive but always good hearted little damsel now manifests in a powerfully written scene such a depth of affection for him that that middle aged butler melts, and presently it is borne upon you that he, although virtually pledged to the Princess, has for some time been developing a passion for Fay, but could not say so while he thought she was his niece. After a fine outburst of anguish for Fay the act-drop falls on Sir George departing disheveled.

In the last act Sir George is seen recovering from a winging received in the said duel, and is being gently tended not only by Fay but also by his young French antagonist, who has since been thrown over by the worthless woman on whose behalf he sincerely fought. The middle-aged Princess is around, accompanied by young Oriel, whom she has kept secretly dangling about her. Her final answer, however, is due to-day both to the boy and to her middle-aged admirer, Sir George. She is much perplexed, having learnt to love the boy passionately. Sir George is also ill at ease, for while awaiting the Princess's decision he has fallen more and more in love with the now sobered and gentle-hearted little Fay. Presently the Princess, feeling sure of Sir George, as he is nearer her own age, sadly gives the youthful but earnest boy his *cognac*, and proceeds to notify Sir George that she will be his. To her horror, however, he now fitfully reveals her to his changed feelings; how that he has fallen in love with Fay, a mere child by comparison; and that he is sure that, although she has never hinted at love, knowing him engaged, so to speak, to the Princess, Fay will love him in return. The Princess, conscious of her own double dealing, can say naught but release her old “butterfly” from the implied compact with herself, and then makes off wildly to try to get the boy back. She succeeds in this, and, after some more clever bits of satire and pathos, Sir George settles down with the youthful Fay, and the Princess does ditto with her boyish worshipper, and down comes the curtain. Time, on Monday, four hours, but everybody entertained all the time.

The acting at the St. James's is very fine all round. George Alexander has never played better in his life than as the worldly wise but chivalrous hearted Sir George, the “Butterfly.” Likewise his lurid terra-cotta colored walking suit in the last act would startle you somewhat if you saw it walking in Madison Square. Julia

Nelson looks surpassingly beautiful and plays well as the Princess-widow. Her “society” dresses, like all the ladies' garments in this piece, are most costly and striking, and will make all lady-playgoers envious. Rose Leclercq acts splendidly as her aunt, a shrewd but unkindly society dame. Young H. V. Edmund gives a fine bit of character acting as the despicable and satyric St. Roche, especially in the first great scene of the play, where he and his wife, each taking a drink to bed, wish each other good night and depart to their respective rooms. Miss Granville, an invaluable actress in these society plays, acts admirably as his contemptuous and faithless wife. H. H. Vincent and Patie Bell score as a tender middle aged couple, who, although they have been married a quarter of a century, are always making love to each other—two beautiful little characters these. Miss Cecil Raleigh, the handsome wife of the playwright, represents with humor a society dame whose chief delight is in consuming or in contemplating food; and young H. R. Irving is intense as the Princess's boy-lover. The hit of the piece, however, is made by your Fay Davis in the terrible difficult part of the impulsive Fay Zulliani, whose language is in many dialects, but chiefly Italian flecked with American. Miss Davis had already given us some clever acting, notably in *The Squire of Dames*, *The Prisoner of Zenda*, and as Celia in *As You Like It*, but we did not suspect her of such gifts of combined light humor and intense pathos as she reveals in this piece. The old fallacy that we English never give credit or encouragement to American players—a fallacy chiefly invented by those who cannot do much—was on Monday once more disproved when the whole house, including newspaper folk, wildly and unanimously applauded your bright young fellow native, and after her big scene summoned her before the curtain five times.

Well, you might perhaps hardly believe it, but at last, after many months of promising and even of private quarreling and some public litigation, that Armenian musical-play, originally described as an opera, has been produced in London. Contrary to the expectation of some, it was produced at the Shaftesbury, where it was originally announced. Also in place of the names formerly, by official notification, paragraphed namely A Piccadilly Pasha; Dora, Daity Dora, and so forth, it made its appearance under the title of *The Yashmak*. It was also formerly supposed to be an adaptation from a certain Armenia piece, but the only authors' names now given are those of Cecil Raleigh and Seymour Hicks, with M. Napoleon Lambert for composer of the music. To these names, however, there should certainly have been added several American names of authors and composers, for several songs and bits of music from our side were dropped in, plus certain musical-hal material of our own.

The *Yashmak* promised during the evening to be quite a lively and dramatic opera—the first act finale being unusually strong for a modern specimen of this sort of mixture. As time went on, however, and four hours of this precious commodity was consumed by the performance of this two-act play—it became thin and tedious—being everything by “turns” and nothing strong. The scene is laid in the East and the plot is written around a troop of Gaiety Chorus Girls, two of whom are soon abducted by a rascally Pasha who wishes to propitiate his sultan. The chief humor, before and after the aforesaid dramatic finale, is concerned with descriptions of the alleged wholesale mashing of Gaiety Girls—many of the wheezes and songs concerning theatrical and other life being in very bad taste. With an hour of this sort of song and jest cut out of it The *Yashmak* might be made to go—and to give proper opportunities for such clever and popular players as John L. Hay, Lionel Mackinder, Lawrence D'Orsay, Fred E. Dagnall, Charles Ryley, Kitty Loftus, Mabel Love and the new soprano, Aileen D'Orsay who has a pretty and well trained voice.

The aforesaid Kitty Loftus, whose portrait is embodied herewith, is one of London's brightest soubrettes. She was the original representative of the name part in *The Lady Slavey*, and played it around the provinces for a couple of years before it was brought to the Avenue, and spoiled by having the said hitherto lively name part turned into a contemplative operatic prima donna for May Yohé. Little Miss Loftus since coming to the West End has scored in the chief female comedy roles in *Gentlemen Joe*, *Barris* and *The White Silk Dress*, and even as *Pierrot* in the new wordless play, *A Pierrot's Life*, all at the Prince of Wales's Theatre.

Closures are pretty frequent in the theatres just now. J. S. Clarke has finished his little father with *A Prodigal Father* at the Strand which, however, will be reopened by Arthur Bertram at Easter with Mr. and Mrs. Bourchier in *The Queen's Proctor*. The Elder Down Gilt has been withdrawn from Terry's, which will also reopen at Easter with Basil Hood and Walter Slaughter's touring musical play, *The French Maid*. The Duke of York's management withdrew *The Gay Parisienne* last Saturday after a year's run and the theatre is closed for rehearsals of your native adaptation from the French of *Lost, Strayed or Stolen*. Nelson play No. 2, *The Mariner's of England*, finishes at the Olympic to-night. The recently closed Avenue will be reopened in about three weeks by Arthur Playfair, who will produce Fred Horner's adaptation of *Le Sursis* to be called *On Leave*. The Lyceum closes on Wednesday for final rehearsals of Madame Sans Gêne, due next Saturday, and Wilson Barrett finding *The Daughters of Babylon* not quite another *Sign of the Cross* withdraws the piece from the Lyceum next Saturday, and after closing the theatre for Passion Week will reopen with *The Manxman*. “Scriptural” plays are therefore off until further notice.

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N. Y. World, Dec. 18.—The interest of the story held the attention of the audience from start to finish.

Boston Herald, May 11.—*Special Delivery* will doubtless prove as great a success here as elsewhere. The house was crowded with one of the largest and by far the most enthusiastic audiences of the season.

Boston Post, May 11.—*Special Delivery* is one of the best pieces in the line of comedy-drama seen here for a long time.

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VAUDEVILLE STAGE

A HIT IN VAUDEVILLE.



BERT COOTE

This is a likeness of Bert Coote, one of the best known and most popular of the character comedians who have lately gone into vaudeville.

Mr. Coote had no intention of entering the ranks of the continuous performers, but while he was in Philadelphia early in the Spring, playing a week's engagement in *The New Boy*, Mr. Nash, manager of Keith's Philadelphia house, saw him and was so pleased with his work that he asked him to get up a sketch for production at the Bijou, as soon as he had closed his regular season. Mr. Coote thought the matter over, and as he intended closing his tour earlier than usual on account of the business depression in the Northwest, where his dates were booked, he decided to accept Mr. Nash's offer, so he wrote up a little comedy which he called *Supper for Two*, and which was put on at the Bijou in Philadelphia, with most gratifying results.

Mr. Coote's success in the Quaker City has convinced him that he can please the patrons of the vaudeville houses, so he has decided to remain in vaudeville through the Spring and Summer. Unlike a great many other performers, Mr. Coote is doing this from pure choice, as he has had very flattering offers from leading legitimate managers. David Henderson wanted him to play Foy's parts in his forthcoming revivals of his burlesques; Wilton Lackaye asked him to take the part of the cockney in Dr. Belgrave at the Garden; and John F. Harley made him an offer to appear in *The Isle of Gold*, which will be produced at the Theatre of Hammerstein's Olympia.

Supper for Two, in which Mr. Coote appears, is a bright little sketch, illustrating the adventures of a very timid man, who, although he has a wife and a mother-in-law, gets mixed up in a flirtation with a married woman. She invites him to her apartments to supper, and the complications which ensue are amusing in the extreme.

Julia Kingsley, the talented comedienne, lends valuable assistance to Mr. Coote in the little comedy and carries off her share of the honors.

Mr. Coote will resume his stirring tour in *The New Boy* next Fall. He is now negotiating with a very prominent manager who is anxious to sign a five years' contract with him to star him in *The New Boy* and other plays.

THEATRES AND MUSIC HALLS.

Proctor's.

Frank Bush and his farce-comedy company are presenting *Girl Wanted* here this week. The piece is merely a frame work for specialty acts which are presented by Frank Bush, the Dillon Brothers, parody singers; Ola Hayden, baritone vocalist; Hayden and Hetherington, comedy duo; Mason and Healy, the original one-and-a-half; the Three Lane Sisters, songs and dances; and Ed Christie, comedian. Mr. Proctor's house bill includes Gus Williams, German comedian; Lumière's Cinematograph; Mayn Kelso and Harriet Sterling, who make their vaudeville debut in a sketch called *April Fool* by Clay M. Greene; the Gotham Comedy Four; and Le Moyne Brothers, comedy bar acrobats.

Pleasure Palace.

Henry Lee, the American actor who made such a success in the London music halls, has just arrived from Australia, and makes his New York debut as a vaudeville performer, presenting his unique entertainment, *Great Men, Past and Present*. The other attractions are Marie Dressler, who is in her last week as Tess of the Vaudevilles; Ballard the Bard; and the Lumière Cinematograph. The Howard Atherton company is added to the bill. It includes Hughes, McRae and Walton, Irish comedians; Annabelle, dancer; Little Mortimer, serio-comic; Dolan and Lenhart, travesty artists; Little Egypt, in Orientalians; a special revision of the *Silly Dinner* winds up the bill.

Keith's Union Square.

A Pantomime Rehearsal, with Annie Dacre and Arthur Larkin in the leading parts, is seen here this week for the first time in vaudeville. Lillian Burkhardt, assisted by Forest Flood, returns with her dainty comedietta, *Dropping a Hint*. McIntyre and Heath present their sketch, *The Georgia Minstrels*. The bill also includes Alexander Taciana, the male soprano; Koaly, equilibrist; Hacker and Lester, bicyclists; Cook and Sonora, acrobatic sketch duo; Wiles and Barron, comedy team. Rose Marie, vocalist; the Four Luciferas, musical experts; the Maginlevas, aerialists; the Cosmopolitan Trio, comedians; Walter W. Ellis, whistler; Darling Sisters, soubrettes, and Morton and Elliott, harmonica players.

Weber and Fields's Broadway Music Hall.

Under the Red Globe is nearing the end of its run. Ross and Fenton, Sam Bernard, John T. Kelly, John Donahue, Sylvia Thorne, Josephine Allen, Frankie Bailey, Lillian Sowline, Valarie Wallace, and the other members of the stock company are still in the cast, and The Lobster-Scope is retained. This week's olio is headed by Mr. and Mrs. Sidney Drew in their latest success.

The other features are Caron and Herbert, comic acrobats; Forest and King, comedy gymnasts; and the Beaumont Sisters, singers and dancers. The new review *Mr. New York*, Esq., will be produced on April 22.

Hammerstein's Olympia.

Dan Leno, the much heralded, long-expected English comedian, made his American debut last evening. Mr. Leno has for years been the most popular music hall comedian in England, and hopes to duplicate his success in this country. A review of his performance is deferred until next week. In Great New York, with its many features to interest the eye and ear, continued. Charles R. Sweet, the musical tramp, who made his New York debut last week, is retained, and a number of other specialists add spice and variety to the scenes of the extravaganza.

Tony Pastor's.

Mr. and Mrs. Arthur C. Sidman are the bright stars of this week's bill. They appear in Mr. Sidman's sketch, *A Bit of Real Life*. Others in the list are the Four Anseal Sisters, singers; Billy Van, monologuist; Harrigan, the tramp juggler; Maud Raymond, serio-comic; Hope Booth, poser; Jessie Gilbert, cornetist; George Austin, comedy wire act; Dave Genaro and Ray Bailey, sketch duo; the Chappelle Sisters, singers and dancers; Katherine Gyles, club juggler; the Craig Trio, bell ringers; Joe and Fannie Fields, German comedy duo; Bonnie Goodwin, soubrette, and Tony Pastor in new parades.

Koster and Bial's.

An entirely new version of *Gayest Manhattan* is the feature of this week's bill. Mathews and Bulger have assumed the parts of the two Western jays, which have been rewritten for them. The olio is furnished by the Three Sisters Hawthorne, comedienne; the Meers Brothers, wire experts; Leonidas' cats and dogs; Fannie Leslie, English comedienne; Mary Arnot, strong woman; and Saharet and her companions in the champagne quadrille.

LAST WEEK'S BILLS.

KRITH'S UNION SQUARE.—Maurice Barrymore played the second and last week of his engagement, and attracted many of his admirers to this cosy home of vaudeville. Williams and Walker, the two "real coons," made their first appearance here and scored a genuine hit with their unique specialty, "You Ain't So Wahn" and the cake walk was applauded to the echo. They made their last appearance on Friday evening, as they had to leave for Europe on Saturday.

Stuart, "The Male Patti," made his reappearance after a long absence in the West. He received a warm welcome and any number of hearty encores for his singing. There are a good many real female sopranos who would be glad if they could sing as well as Stuart. He reaches his high notes with all the ease and nonchalance of a Melba or an Eames. Thorne and Carlton appeared in their whimsical absurdity, and as usual kept the audience screaming from start to finish. T. Wilmot Eckert and Emma Berg, who have not been in vaudeville in several months, presented their pretty and original singing sketch. Both have good voices and know how to use them. Professor Morris's trained ponies, especially the one which wrestles, were received with shouts of approval from the young girls.

Montague and West presented their musical sketch, which has been improved and strengthened in many ways since they were last seen here. Mr. West's solos on the cello were especially well received. This team certainly can claim superiority over all others in their line for novelty, originality, and refinement. Hal Merritt gave imitations of many things, and threw in a little bright talk between times. He was very neatly dressed. The Three Dunbar Sisters sang and danced in a very pretty and graceful manner. Emmonds, Emerson and Emmons won a good many laughs with their comedy sketch. Mat Farnam danced some jig steps on which he has a copyright. He is marvelously agile, and one of the best clog dancers ever seen at this house. Joe and Fannie Fields did a little German sketch. Fields doesn't seem to be as funny as he was when he had Wooley for his partner. He ought to put more life into his work. Lorenz and Allen, in immaculate white suits did a specialty which included good foot-shuffling and tumbling. Tom Mack told some good old minstrel gags, which brought laughs. Some new pictures were shown on the Biograph, including one called "The Miser," for which Paul Gilmore posed. It is very effective, and was warmly applauded.

KOSTER AND BIAL'S.—Matthews and Bulger were introduced between the scenes of *Gayest Manhattan* last week and scored a pronounced hit with their funny dialogue and funnier parades. Mr. McConnell has been supervising the rehearsals of *Gayest Manhattan*, and it is becoming really gay. Mr. Graham has made a hit as Delarue Flann, and has introduced a whole lot of new business which brought a good many laughs. Saharet's quadrille remains the most pleasing feature of the performance.

The Sisters Hawthorne continued to make a hit with "The Willow Pattern Plate" and the other songs of their repertoire, all of which are tuneful and catchy. Fannie Leslie was applauded for her "Jeejee" song and made a hit with her new ditty "A Pair of Trouser."

The Meers Brothers continued to excite wonder with their new endless wire specialty. Professor Leonidas' dogs and cats did some new and funny tricks, and Mary Arnot performed her great feats of weight lifting.

TONY PASTOR'S.—Billy Van, the minstrel comedian, whose method of making people laugh is entirely different from that of any other man before the public, delivered his monologue to the great satisfaction of large audiences. Some of his material was new and some of it was very old, but it didn't seem to make much difference to the spectators, who laughed at almost everything he said. McAvoy and May, with their absurdities and the cyclonic finish of their act, worked the audience up to the point of enthusiasm, and had to bow their thanks again and again. Feilz and Cain and their tin cans and board made the audiences very merry. Gus Williams told some jokes in his own dry way. Maud Raymond, whose popularity here continues, sang her songs well and won lots of applause. Smith O'Brien and Harry Wright won well-deserved encores for their singing, but their jokes were passed over in silence. Mr. Wright looked as dashing and debonair as ever.

Frey and Fields were seen in their sketch, *A Tramp's Reception*, in which Miss Fields introduced some very remarkable dancing. Odette and her assistants did a conventional plantation sketch. The Pattens played on various musical instruments and put in a little comedy as an extra. Mulvey and Isoman did some neat songs and dances. Delavoye and Fritz and their trick house proved amusing. Little Wright sang

some new songs, and Chantrell and Schuyler appeared in a bright sketch.

Tony Pastor sang nothing but up-to-date parades, and sang the same as well as ever.

PROCTOR'S.—Auguste Van Biene finished his engagement, which is his last before sailing for Europe. His work on the cello met with great approval throughout the week.

Pauline Fletcher and Oscar Figman made their vaudeville debut in one of Ross and Fenton's old sketches, called *Rumme and Jollet*, and made a very good impression. The sketch has been re-written and brought up to date, and there are a good many bright lines in it. The finish, where the balcony gives way and Jollet is left dangling, is very funny, and won the players a recall. Clifford and Huth were applauded for their good comedy work, and Miss Huth's negro ditties were repeatedly encored. She can give cards and spades to any woman who sings negro songs and win. Miss Huth was brought up in the South, and knows how the coons sing their own songs. The Rogers Brothers made a big hit as usual.

Harry Watson and Alice Hutchings, assisted by Ed Edwards, Julia Hatchett, Eleanor Brody and Frank McCormick, appeared in a funny farcical sketch called *Wrinkles*. It is full of good Dutch humor and amused the audience highly. James F. Howie gave his familiar imitation of a "10, 20 and 30" soubrette with his accustomed success. Joe Hardman, who has a good natured looking face, told thirty jokes a minute, and didn't look tired when he had finished. Marcellino and Millay did their very funny wrestling bout. Carr and Tourgee's musical act was of a pleasing character. Duryea and Montford, duetists; Bonnie Goodwin, soubrette, and Jalia, the equilibrist, were also in the bill. The Lumière Cinematographes continued its run.

PLEASURE PALACE.—George Fuller Golden made the hit of his career here last week. The audience never seemed to tire of his tales of his friend Casey, and on some evenings he kept them laughing for forty minutes. Ryan and Richfield presented their amusing sketch, in which Mr. Ryan and his pretty partner appear to much advantage. Their hit was pronounced.

Josephine Sabed returned to New York after an extended Western tour, and received a warm welcome. She sang "A Hot Time in the Old Town" and several other catchy songs with her usual abundance of spirit, winning several encores. Nelson Gilmeretti and Demone turned many difficult somersaults with the greatest ease. Drummond Staley and Belle Birbeck, the original musical blacksmiths, with their rapid transformation, did a pleasing act. The Five Belles made three changes and sang and danced very entertainingly.

Marie Dressler continued to appear in *Tess of the Vaudevilles*, assisted by Frederick Clifton. The sketch is as popular as ever and Marie Dressler never tires of introducing new bits of comedy business. Ballard the Bard, whose face looks like a slice of honeycomb tripe, is evidently retained for the purpose of keeping the *waltzes bus*, as everybody has to have a nerve tonic after he gets through with his bellowing. A few new views were shown on the Cinematograph.

HAMMERSTEIN'S OLYMPIA.—Charles R. Sweet, who is Mr. Hammerstein's latest discovery, made his first appearance in New York last week and scored a complete and decided success, with a musical specialty totally unlike any ever seen here. Mr. Sweet was made up as a tramp, and aside from his talent as a musician he showed that he is possessed of great ability as a comedian. He is very much at ease on the stage, and delivered his gags with splendid effect. He manipulated the keys of a piano in a very amusing way, introducing imitations of a harp and a guitar. He also played on a cornet, holding it with one hand while he played his accompaniment with the other. As an encore he played "Yankee Doodle" on the cornet by hitting the mouthpiece of it with the palm of his hand. He finished his act with a parody, and had to bow his thanks repeatedly to the delighted audience which seemed loath to let him go.

In Great New York showed a marked improvement, and it is evident that Mr. Hammerstein is working hard on it all the time. The four sleeping beauties, whose costumes were too startling, have been provided with more clothes, and the extravaganza has been touched up in many other ways.

Amusing specialties were introduced by the Eldridges, negro comedians; O'Brien and Havel, acrobats; Ara Zebra and Vera, equilibrista; Gallett's monkey circus and the Orani troupe of pantomimists.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Johnstone Bennett and S. Miller Kent made their first appearance at this house last week, and in spite of the fact that they have played the same sketch, *A Quiet Evening at Home*, over one hundred times in this city, their efforts met with warm approval from the patrons of this cosy music hall. The managers were especially delighted with the success of these artists, as it convinced them more strongly than ever that what their patrons want is good, clean fun. Bobby Gaylor rattled on in his funny way, and made new friends by means of his odd manner and eccentric humor. Caron and Herbert continued their successful run, and gained in favor at every performance. There is no limit to the popularity of these performers. Rae and Maynard contributed a neat song and dance sketch which was generously applauded. An English performer named Harry Pleon made his appearance on Thursday evening. An account of his reception will be found elsewhere. Under the Red Globe was continued with its all-star cast. The Lobsterscop, which has made a hit, had several new "Lobsters" last week, which amused the audience exceedingly.

A TRIBUTE TO GEORGE COE'S MEMORY.

The following tribute to the memory of the late George H. Coe, the minstrel, who died some weeks ago, was written by a woman who knew him for many years:

Many things have been written regarding the life and death of George H. Coe, who passed peacefully away at his home in Cambridge on March 16. Nothing, however, has been written regarding his private life, which was most honorable and upright. He was generous to a fault, not only supporting his mother, to whom he was devotedly attached, and caring for his dear wife's people in the South, who suffered greatly during and after the war, but his hands were open to his friends if they needed his help. He was kind, refined, as gentle as a child, and uncommonly sensitive. As a proof of what I write, and a fact which is not generally known, the separation from his partner, Luke Schoolcraft, was really the cause of his long affliction and death. From the hour when Luke announced his intention of breaking up the partnership, Coe was a changed man. He loved Schoolcraft as a dear brother, and could not live without him. Slow paralysis set in, and he grieved constantly, knowing that he would soon be helpless and would need assistance. His wife was his faithful comforter, nurse and helpmate through his long suffering. He loved his lodges, and appreciated their help, but shed many a tear over their kindness to him and regretted that he could not reverse things. So he passed away, an uncommonly original man.

Mulvey and Isoman did some neat songs and dances. Delavoye and Fritz and their trick house proved amusing. Little Wright sang

LENO AND THE REPORTERS.

Dan Leno, the famous English comedian, arrived here on the *St. Paul* on Saturday. He received the reporters at his apartments in the Hotel Imperial at 5 o'clock, and was immediately requested to give his impressions of America. Before anyone had a chance to ask him a question, a fresh young representative of the "new" journalism said, "Well, go ahead. Mr. Leno!" just as if Leno were a phonograph and could rattle off his little speech at the word of command.

When he had recovered from the shock he experienced at hearing this strange request, he began to chat pleasantly. He told first of the rough passage and cracked some jokes at the expense of Alfred Aaron, who came over with him. He then went into his past history and told in a very interesting way of how he made his first appearance in London, and how his fame and salary rose together until he attracted the attention of Sir Augustus Harris, who engaged him for the pantomime at Drury Lane. When asked how he felt in regard to his American debut, he said: "I feel just as anxious as if it were my first appearance before the public. I naturally want to please, and I shall do my best. I have never made a failure, and I sincerely hope that they will like me in New York as well as they do in London. I think I shall open with a song called 'The Lucky Horse Shoe,' which has always made a hit. After that I shall offer some other things which have hit the fancy of my audiences, and I hope to make a good impression with them."

At this point Arthur Hammerstein pressed the button on the wall and Mr. Leno's success was drunk to in large bumper glasses of sparkling liquid.

Mr. Leno is short of stature and of slim build. He has a very expressive face, which seems to have been made expressly for comedy work. He brought his wife with him, but left his children, of whom there are six, at home.

THE HAWTHORNES' SUCCESS IN EUROPE.

The average experience of the American vaudeville acts which have gone to London seeking the victories accorded them at home has been sad. American vaudeville acts as produced in London have so far proven unsuccessful, except in the rarest cases. One of these cases is that of The Sisters Hawthorne, who are now at Koster and Bial's after a two years' sojourn in London. Their act is as peculiarly characteristic to themselves alone as anything seen in vaudeville, and they are moreover a striking example of the tendency of the public taste to lean more in favor of those crudities, roughnesses and vulgarities which have been a feature of the "variety" stage of the past. Artistic simplicity, refinement and harmony of face, dress, form, voice and personality are the qualities responsible for their success. Art and artists in the London vaudeville houses receive more attention than the rougher element, and thus the Hawthornes, contrary to the experience of the average American turn, made an instantaneous success on the other side. Their success is proven by the fact that they have signed contracts with the London halls until 1900. They will be seen again at Koster and Bial's before they return to England next Summer.

MISS WILLARD TO MR. KEITH.

In a recent issue of *THE MIRROR* editorial exceptions were taken to statements made regarding the American theatre by Frances E. Willard, president of the National Women's Christian Temperance Union. The article brought forth a reply from B. F. Keith, whose defense of Miss Willard brought him the following letter:

CASTILE, N. Y., Feb. 22, 1897.

R. F. Keith, Esq.:—
Dear Friend—it was most kind of you to write in my defense to *THE DRAMATIC MIRROR*, and I greatly appreciate your thoughtful kindness. Many a friend would have read the criticism and even regretted it, but would not have put forth a finger to neutralize it in the column where it was given to the public. If the editor had but known how much I have been "beaten" for having said what I did he would perhaps better realize the courage that it really required for me to take such a position.

I am glad that I met you, and hope to see you again. You have been doing a lot of good since you went to Europe. I should like to see people like you at the head of all the theatres in this country, for then I think we could all go. Thanking you again, I am, kind friend,

FRANCES E. WILLARD.

PLEON FAILS.

Harry Pleon, who calls himself "England's Greatest Comedian," arrived in New York about a week ago. It seems that he and Dan Leno are not on good terms, so he determined to run over ahead of Leno and make his appearance in New York with his "great" turn, thus taking the wind out of Leno's sails and opening up an avenue of prosperity for himself in America.

Pleon carried splendid letters of recommendation, and Weber and Fields, always on the alert for a novelty, gave him an engagement. He opened on Thursday night last, and his "indefinite" engagement came to a sudden and inglorious end on Saturday. It is unnecessary to describe his performance except to say that it was stale, flat and unprofitable. At the Saturday matinee he was hissed

APRIL 17, 1897.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

A Dish of Dainties, is an exquisite little comedy founded on the desire of the cooking school educated wife to prepare her husband's meals, ending in comic disaster.—S. Fernberger, *Dramatic Mirror*.

Miss Burkhardt by her untiring energy has become one of the strongest attractions that play the Keith circuit.—W. F. Burleigh, *Dramatic News*, April 2, 1897.

"IT IS A NONSENSE!"

A Dish of Dainties is a seven from start to finish.—*The Record*, Philadelphia.

The principal hit on the bill at the Fehiller last evening was made by that clever little comedienne, Lillian Burkhardt, in a new one-act play, *A Dish of Dainties*. Miss Burkhardt has magnetism, charm and temperament.—*The Record*, Chicago, Ill.

LILLIAN BURKHART

HAS SCORED ANOTHER HUGE SUCCESS IN
VAUDEVILLES WITH
"A DISH of DAINTIES"

By EDWARD GERVASE.

TIME BOOKED SOLID UP TO AUGUST 1, 1897.

TO HIGH-CLASS VAUDEVILLE MANAGERS

TOUR OF THE POPULAR LIGHT COMEDIAN

MR. GEO. W. LESLIE

ACCOMPANIED BY THE CHARMING YOUNG SOCIETY ACTRESS
MISS DAISY LOVERING
IN THE SUCCESSFUL FARCE
"JUST LIKE A MAN."

Especially written for MR. LESLIE by MR. GLEN MACDONOUGH, author of
"THE PRODIGAL FATHER," "DELMONICO'S AT 2:30," etc.

W. L. LYKENS, } Managers. 114 W. 34th St., N. Y.
FRANK DUPREE,

Opera House fire at Springfield, Mass., April 5. Mr. Sooley tried his act, for the first time, in Brooklyn the week before with much success and went to Springfield to fill in time previous to New York date. The fire destroyed all his mechanical apparatus, although a number of instruments were saved. Mr. Sooley's loss was about \$150 necessitating cancellation of many dates. He is now at work upon the construction of new apparatus.

A NOVEL IDEA.

By means of a new invention called the Mutoscope, it will be possible for managers in Europe to judge of the merits of American performers before engaging them; that is, the turn is in the nature of a dance.

Deyo, the dancer of *The Girl from Paris*, who expects to sail for Europe on April 28, was photographed in the studio of the Mutoscope Company last week, and the pictures, which were taken at the rate of forty to a second, were printed and placed in the machine, which was shipped to Ted Marks in London last Saturday. Marks, who is Deyo's agent, can call in the manager of the London halls, and by turning a crank, show them exactly what Deyo's dance is, and get bids for her services accordingly. Each of the pictures is perfectly clear and distinct, and it takes over one thousand of them to show a dance which lasted only thirty seconds. A Mutoscope man was permitted to view the pictures through the courtesy of Claxton Willstach, of the Mutoscope Company. Mr. Willstach is very enthusiastic over the machine, the possibilities of which, he declares, are practically unlimited.

MR. ROSE AND THE BENEFIT.

Arrangements for the benefit for the Actors' Fund by the vaudeville artists are progressing under W. A. McConnell's direction. The following letter was received yesterday:

Boston, Mass., April 10, 1897.

To the Editor of *The Dramatic Mirror*:—To my surprise I have not seen anything in the last few issues of *THE DRAMATIC MIRROR* relating to the benefit for the Actors' Fund by the vaudeville artists. I have the consent of over one hundred of the leading vaudeville stars in the profession to see their names; also offer their services for the benefit. I will only be too glad to take the entire responsibility on my own hands, and can guarantee a bill of vaudeville artists for the occasion that has never been equalled in America. I close my season week of April 10, and will be in New York on April 28, and will be pleased to devote three weeks of my time to the grand affair.

I am, yours truly,

Lee Rose,
Business Manager, Vanity Fair Co.

HARNERSTEIN MAY TAKE THE GARDEN.

Oscar Hammerstein may buy Madison Square Garden. It is in the market, and the real estate manager of Olympia thinks he could make a successful enterprise of it if the building can be altered to suit his purposes. J. B. McElroy and Sons, the architects, are working on plans according to Mr. Hammerstein's suggestions, and if the improvements can be made he may possibly bid for the building. A syndicate has secured an option on the stock at \$12.50 per share, which has over a month to run, and until that is decided nothing can be done. Mr. Hammerstein would not say what he wanted the Garden for. H. C. Miner and H. R. Sire are also said to be thinking of buying the big building.

NEW STAR FOR KOSTER AND BIAL'S.

Mlle. De Merode, who is said to be the most beautiful woman in Paris, and who is the principal dancer at the Grand Opera House in that city, will appear at Koster and Bial's next September. She will be the solo-dancer of a grand ballet production, which will be put on in a manner similar to those seen at the big music

halls in London. Mlle. De Merode is expected to create a greater sensation than any foreign attraction which has ever come across the sea. Mr. McConnell is lying awake nights trying to think of some expression which will take the place of his famous "limit," as that word seems commonplace when applied to an attraction like Mlle. De Merode.

JULIA HACKETT IS NOT DEAD.

Julia Hackett arrived home from Europe the other day on a flying trip. She was very much disturbed over a rumor which some one had spread to the effect that she was dead. "Please tell my friends through *The Mirror* that I am very much alive, won't you?" she said to the *Mirror* man. "I will return to England in time to open a six months' engagement at the Palace in London on May 21. I have read *The Mirror* every week religiously since I have been away, and have invariably pursued it with the greatest pleasure."

PAULDING IN CHICAGO.

According to the Chicago papers of Monday, April 5, Frederick Paulding made a genuine success with his new one-act play, *A Modern Martyr*, which he presented for the first time at the Schiller Theatre, Chicago, on April 4. The play is entirely serious, and contains some very strong scenes, which give Mr. Paulding a fine chance to display his talents as an emotional actor to great advantage. Mr. Paulding's success proves that the patrons of vaudeville can appreciate and enjoy serious plays when they are properly presented by competent artists.

A RUMOR ABOUT KOSTER AND BIAL'S.

A story appeared in a morning paper on Sunday to the effect that Weber and Fields would assume charge of Koster and Bial's next season. There is no truth in the story, and Manager McConnell declared it was the silliest kind of nonsense, as the house has been doing a splendid business since the opening of the season, and there is no necessity for a change of any kind.

VAUDEVILLE JOTTINGS.

Ballard the Bard has become quite puffed up and proud since Manager Proctor has had a three-sheet lithograph of him made and pasted on the facons of the city. The lithograph is a masterpiece, and shows the rhymester in the middle of his recitation of "New York, New York." His clothes are of many colors, and the spaces between his hair and his collar button looks like a plate of lobster salad which has been left in the sunny window of a Bowery restaurant for three weeks. He was anxious to go back to Iowa to look after his Spring planting last week, but Mr. Proctor has persuaded him to remain a while longer.

The St. Nicholas Rink may be run as a vaudeville house during the summer months.

Moreover the three portions of Olympia—the theatre, the music hall, and the roof garden—will be run entirely separate from each other, and any one desiring to see all three at one visit to the building will have to buy three tickets.

Corn Carlisle, who played one of the bathing girls in Under the Red Globe at Weber and Fields's, is suddenly ill with peritonitis in her apartments at the Warwick.

The boxing match in the Laboratory at Weber and Fields's Broadway Music Hall has been cut out. The managers were notified that it was a violation of the Master boxing law.

Nell and Stella Litchfield are playing a return engagement of two weeks at the Fourteenth Street Theatre, St. Louis, with the Annie Lee Fay company.

Charles R. Sweet, the musical tramp, who made such a hit at Olympia last week, has been engaged to remain indefinitely.

The second of the series of Sunday concerts at the Columbia Theatre in Marion took place on Sunday

HARRY WATSON

AND

ALICE HUTCHINGS

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for farce comedy or vaudeville.

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A BIG SUCCESS

ALICE MONTAGUE AND WEST

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This Week April 12, Brooklyn Music Hall, Brock'y, N. Y.

THE GROSSLY SPLENDID "NOVELTY" ENTERTAINERS

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In their new colonial and ludicrously funny novelty, entitled *MIXED AND TWISTED* (copyrighted), securing our famous success, "What Are the Wild Waves Doing?" and "Coming Through the Rye."

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THE DONAZETTAS

Forming the wonderful human Bridge with

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WILLIAM CALDER, Sole Prop. and Mgr.

Communications to L. DONAZETTA, as per route.

WANTED

Managers of leading Farce Comedies, Minstrel Companies, Burlesques, and Spectacular Companies introducing Speculation, that will play twice daily, in connection with high-class vaudeville, are invited to communicate, naming earliest open time. None but established successes need apply. Would also like to hear from first-class Vaudeville Companies. Now booking for next season also.

E. D. PRICE, Bus. Mgr.,

Pleasure Palace, 50th St. & 2d Ave., N. Y.

(F. P. PROCTOR, Sole Prop. and Mgr.)

Nell—THE LITCHFIELDS—Stella

Yankee Music and the Acro-Musicians

AT LIBERTY after May 20.

Per. M., LITCHFIELD, Mich.

evening. The artists included J. Aldrich Libby, Maudine and West, Stanley Whiting, Triva Shattock, Meyer Cohen, the Lava Sisters, Charles R. Ward, Douglas and Lester, and Katherine Clair.

Maurice Barrymore's time has been filled to June 1. After his tour of the Keith Theatre he will go over the Hopkins' Circuit.

Ollie Young has been very successful in her club juggling specialty with Al G. Field's Minstrels during the past season. After a few weeks' rest she will begin to play dates.

Laura Higgin and Bert Hawley will close their tour in A Trip to Chinatown about May 10, and on May 17 will be seen at Keith's Union Square in a new sketch.

Bonni, the initiator of Frencelli, who is now in London, and Miss Gertrude Blod will not be married after all. The match has been broken off.

Miss Parrington has gone to Europe with the intention of studying in the music halls.

Isabella Upton, who has been connected with the leading stock companies of the country, will shortly go into vaudeville.

F. F. Proctor is carrying on negotiations with Miss. Smith, and if the arrangements are perfected the great contralto and her concert manager will be soon shortly at his Twenty-third Street theatre.

Lillian Burkhardt, who is at Keith's this week, wrote a very interesting article, giving her views on vaudeville for one of the Philadelphia papers last week while she was in the Quaker City. It is full of philosophy, good humor and good sense.

G. H. Chirgwin, "the White-Eyed Kaffir," will begin a forty-eight engagement at Koster and Bial's on Sept. 8. He has been extremely popular throughout England for many years past, and is said to be very original and clever.

Confid and Carlson, who were at the New Grand in Boston last week, were the subjects of a sketch in the Boston *World* of April 4, which, with their pictures and the music of their songs, took up nearly an entire page. They will leave in June for France, where they'll have a long engagement at the Orpheum.

The Darling Sisters closed with the Girl Wanted company last week and opened a tour of the Keith circuit yesterday.

Leona Blaud (Mrs. Bert Howard) is in the hospital preparing for a surgical operation. During her illness Mr. Howard will perform alone. When she recovers they will tour the Keith circuit, opening at the Union Square on June 14.

Elvira Prencelli and Tom Lewis appeared on Sunday evening last at the Academy of Music, Brooklyn, at the benefit for Mr. McKee, a former manager of the Brooklyn Baseball Club. James J. Armstrong supplied the talent for the occasion.

Julia Lee will sail for London on the *Britannia* on April 23.

As Josephine Sabel was on her way to the Pleasure Palace one night last week, her cab collided with another one. One of the windows in her cab was smashed, and her face was cut by the flying glass. One glass chip lodged in her cheek, but was removed by a surgeon. She did not miss a single performance.

Harry B. Marshall has written a sketch for the Knickerbocker Quartette, now with Francis Wilson's company, which they will do in vaudeville during the coming summer.

Manager Tom Maguire has completed arrangements for a tour of Europe by Zelma Rawlins. Her costumes will all be made in this country. One of her suits, including the hat and shoes, will be made entirely of glass.

Mario De Gomer has been engaged for an indefinite period by Weber and Fields to dance in the "Lobster-scope" pictures at their music hall.

Harry Watson, Alice Hutchings, and E. Edwards will start on a six weeks' tour with Tony Pastor's company on April 19, presenting their original sketch, "The Dramatic Agent." They will probably join one of the leading farce-comedy organizations next season.

The daily papers made a great fuss last week over Clara Morris and her aspirations toward vaudeville. The news of her intention of entering this field was printed in *The Mirror* several weeks ago.

Milton and Dolly Nobles will resume their vaudeville tour at Pike's, Cincinnati, this week. The Hagan, St. Louis, and Schiller, Chicago, are to follow. Mr. Nobles' wife, Blagerville Junction, will be given for several weeks. To follow this Mr. Nobles has written a full-dress comedy for three characters, under the title of *A Blue Grass Widow*.

Papists made such a hit at the Alhambra, Milwaukee, last week, that she was re-engaged.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—One of the best and most attractive novelties that has yet appeared in an operatic sketch which is on the boards of Hopkins' Theatre this week, and is called *Pygmalion and Galatea*, interpreted by an organization known as the Casino Operatic Co., headed by Annie Myers, Charles Bennett, Drew Donaldson, and Charles Earle from Indianapolis. The bill also includes Morton and Mack, Walton and Mayon, Sam and Carmen McCloud and Melville, the Biograph, and the Central Stock Co. in *The Lights of London*. Business continues very large.

Schiller: Manager John Cort has returned from the East with a pack-t full of contracts with clever vaudeville people, and in the future a better and more attractive programme may be expected. This week Willis P. Sennett is retained, and it is doubtful if a more genuinely entertaining monologue has been presented at this house this season. His methods are strictly original, and he never fails to win many encores. Little Mary Marbles also remains another week, and is a very bright spot in the bill. Conroy and McDonald never fail to please, and Frederick Paulding and his two assistants, who have made a genuine hit, present *A Modern Martyr* in true dramatic fashion. Julius and Ella Garrison, Charles T. Aldrich, Adeline Rossetti, Wertz and Adair, Eckert and Heck, and the moving picture machine fill out the bill nicely.

Chicago Opera House: The usual packed houses are still the rule. The Man Upstairs, with Howell Hanson, Maggie Fielding, and Lizzie Evans, is a very well-written sketch that serves to introduce this entertaining trio. Others in the bill are Phyllis Allen, Colonel Schultz's dogs, Emmaus, Emerson and Emmaus, the B-gresses, Leroy and Clayton, Ray Royce, the Glees, and Zanellie and Vernon.

Olympic: Signorina Chiquita is the headliner this week, and associated with her are Courtright and Simmons, La Belle Carmen, Rackett Brothers, Charles Postelle, Decto and Don, James Richmond Glenroy, Jerome and Bell, Edith Kingsley, Mackie and Walker, Fred Martin, Bert Jordan, Kitty and Harry Pink, and Davies.

Star Market: Jay Rial has a very strong co. this week, which includes as a feature the Rossouw Brothers. The Casino Comedy Four are also here, and though new, they are rapidly coming to the front. The balance of the entertainers are Almond and Dumont, Tom Flynn, Dailey and Hilton, Andrusons, Reese, Swan and Williams, Florence Hines, Lynch and Jewell, Couture Brothers, Leavitt and Nevello, Two Nibbles, Attila Spencer, and Holmes and Waldron.

Gaiety: This pretty theatre had a very brief season as a burlesque house, and is now dark. It is said that it will reopen in a week or so with a big vaudeville attraction, and will be conducted on the plan of Koster and Bial's.

Sam T. Jack's Opera House: Karina, the spicy Parisienne, continues a great drawing card, the house being sold out both night and day. Breezy burlesque, enjoyable specialties, and a series of living models complete the programme.

Lyon: After a good week John L. Sullivan and his co. have departed, and this house is dark this week.

Empire, Orpheus, and Royal Music Halls: all have excellent bills of vaudeville this week.

The opening of the circus season occurred in Chicago last Saturday, when that bright quartette of brothers, the Ringlings, threw open the doors of Tattersall's. That their season of two weeks will be successful goes without saying. The performance will be reviewed next week.

Fields and Lewis, managers of The Vandueille Club, after a week's vacation appear in Milwaukee. They are bright comedians, and have been successful as managers.

The Clever Los Quartette, recently made quite a hit singing Georgia Brown with her songs. They harmonize nicely and are a credit to their teacher, Raymond Stephens, who was a member of Rice's 1882 co. last season.

William Henry Rudolph writes me that he will manage Richard Golden in a condensed version of Old Jed Priestly, which will be put on in the vaudeville houses.

The Fountain City Comedy Four are making a hit

with M. Witmark and Sons latest song, "Two Hearts Will Beat as One."

White and Bucket have arranged to play the Castle circuit. They are very pleasing sketch artists. Miss Net Nissen, J. T. Salisbury, Jimmie Johnson, and G. H. Crookingsfield, known as the Troubadour Four, were called out one night. They played a very successful evening at Keith's last week.

Last week the following quartette were in Chicago: Blue City Four, Casino Comedy Quartette, The Troubadours, Electric Four, and the Narragansett Quartette.

HARRY EARL: BOSTON, MASS.—Active work is being carried on upon the new Tremont Street entrance to Keith's which will probably be opened to the public July 21. It is safe to predict that this will be the handsomest structure of the kind in the country, and Keith's will be the only theatre in the world having doors upon two principal parallel streets of a city. The bill at Keith's is headed by Maurice Barrymore in *A Man of the World*. There are new pictures on the Biograph and acts by the Rogers Brothers, The Russell Brothers, the Dr. Possum, Charlie S. Abbe, Hermann and Munzer, Brant and Riviere, Lorenz and Allen, the Morelli Brothers, Hal Merritt, Gignere and Boyer, Morda, Jean Neville, Roy Burton, Campbell and Board, and Murray and Alden. Papists plays a return engagement next week.

Venk Fair is at the Howard Atheneum this week in The Gladys Martin Hall, Lizzie B. Raymond, in Gay New York and the Kinographoscope. The house also includes Francis Harrison, Dixon and Lang, the Ryders, Allie Leslie Vank One and Jasper.

The Hoop of Gold is at the Grand Opera House, while the vaudeville bill introduces the Cinematograph, Mile, Amy and Henry La Var, Ellsworth Children, Finn and Flan, and Holmes and Orlotta. The big cat has the town.

Katherine Roher is not well enough to join her co. at the N-W Grand, but a change in bill was made, presenting Stricklin Bind, with Belle Gaffney in Miss Roher's part. The other includes Fannie West, the Metropolitan Three, Clarke Van-e, Antoinette Cyr, Maud Madison, Prince Wolf, Josie Sister, William Waters, and James Dooling.

They've got a new champion at the Zoo, and are going to have a voting contest to name her, just as they did with the late lamented female ape which died when they told her that "Lucy" was the favorite name with the voters who wished to compliment the press representative of the house. Major Mite, the new dwarf, will try to fill the place left vacant by the retirement of Chiquita.

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Among the vaudeville performers at Austin and Stone's this week are: The Farleys, Collins and Connor, Evans and Huff Ann, the Davenport, McCoy and Dwyer, Eddie Howe Dale, Mishap and Riggs, the Glenroy-Newland company, Higgins, Traynor and Edmunds and Tim McVicker.

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